

# FIAF 2002 SEOUL

Annual Reports 2001



Fédération Internationale  
des Archives du Film  
International Federation  
of Film Archives  
Federación Internacional  
de Archivos Filmmicos

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**FIAF ANNUAL REPORT 2001**  
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The reports included in this volume have been classified and bound in alphabetic order of the cities in which the affiliates are located

Les rapports contenus dans ce volume sont classés et reliés par ordre alphabétique des villes où les affiliés ont leur siège.

Los informes contenidos en el presente volumen están clasificados por orden alfabético del nombre de la ciudad de domicilio de los afiliados

<u>Institution / Institution / Institució</u>	<u>City / Ville / Ciudad</u>
CENTRO GALEGO DE ARTES DA IMAXE	A Coruna
NATIONAL SCREEN AND SOUND ARCHIVE OF WALES	Aberystwyth
TAINIOTHIKI TIS ELLADOS	Athens
NATIONAL FILM ARCHIVE OF THAILAND	Bangkok
FILMOTECA DE LA GENERALITAT DE CATALUNYA - EAOEF	Barcelona
CHINA FILM ARCHIVE	Beijing
JUGOSLOVENSKA KINOTEKA	Beograd
PACIFIC FILM ARCHIVE University of California	Berkeley
BUNDESARCHIV-FILMARCHIV	Berlin
FILMUSEUM BERLIN - DEUTSCHE KINEMATHEK	Berlin
FUNDACION PATRIMONIO FILMICO COLOMBIANO	Bogota
ARCHIVES DU FILM ET DU DEPOT LEGAL DU CENTRE NATIONAL DE LA CINEMATOGRAPHIE	Bois d'Arcy
CINETECA DEL COMUNE DI BOLOGNA	Bologna
MUSEE DEPARTEMENTAL ALBERT KAHN	Boulogne
SLOVAK FILM INSTITUTE	Bratislav
CINEMATHEQUE DE BRETAGNE	Brest
CINEMATHEQUE ROYALE/KONINKLIJK FILMARCHIEF	Brussels
ARHIVA NACIONALNA DE FILME - CINEMATECA ROMANA	Bucharest
HUNGARIAN NATIONAL FILM ARCHIVE MAGYAR NEMZET FILMARCHIVUM	Budapest
AL-ARCHIVE AL-KAWMY LIL-FILM / NATIONAL FILM ARCHIVE	Cairo
HARVARD FILM ARCHIVE	Cambridge
SCREENSOUND AUSTRALIA NATIONAL FILM AND SOUND ARCHIVE	Canberra
FILM INSTITUTE OF IRELAND / IRISH FILM ARCHIVE	Dublin
DEUTSCHES FILMINSTITUT - DIF	Frankfurt
DEUTSCHES FILMUSEUM	Frankfurt
CINETECA DEL FRIULI	Gemona
SCOTTISH SCREEN ARCHIVE	Glasgow
CINEMATECA DE CUBA	Habana
VIETNAM FILM INSTITUTE	Hanoi
SUOMEN ELOKUVA-ARKISTO	Helsinki
HONG KONG FILM ARCHIVE	Hong Kong
SINEMA-TV ENSTITUSU	Istanbul
ETABLISSEMENT CINEMATOGRAPHIQUE ET PHOTOGRAPHIQUE DES ARMEES	Ivry-sur-Seine
ISRAEL FILM ARCHIVE/JERUSALEM CINEMATHEQUE	Jerusalem
STEVEN SPIELBERG JEWISH FILM ARCHIVE	Jerusalem
THE DANISH FILM INSTITUTE ARCHIVE & CINEMATHEQUE	Kobenhavn
CINEMATECA BOLIVIANA	La Paz
CINEMATHEQUE SUISSE	Lausanne
CINEMATECA PORTUGUESA / Museu Do Cinema	Lisbon
SLOVENIAN CINEMATHEQUE SLOVENSKA KINOTEKA	Ljubljana
ARHIV REPUBLIKE SLOVENIJE SLOVENSKI FILMSKI ARHIV	Ljubljana
BFI COLLECTIONS	London
FILM AND VIDEO ARCHIVE IMPERIAL WAR MUSEUM	London
UCLA FILM AND TELEVISION ARCHIVE	Los Angeles
NATIONAL CENTER FOR FILM AND VIDEO PRESERVATION	Los Angeles - Washington
CINEMATECA NACIONAL DE ANGOLA	Luanda
CINEMATHEQUE MUNICIPALE DE LUXEMBOURG	Luxembourg
FILMOTECA ESPAÑOLA	Madrid
NORTH WEST FILM ARCHIVE	Manchester
CINETECA NACIONAL	Mexico
FILMOTECA DE LA UNAM	Mexico



FONDAZIONE CINETECA ITALIANA	Milano
THE NATIONAL LIBRARY OF NORWAY, RANA DIVISION SOUND AND IMAGE ARCHIVE	Mo i Rana
CINETECA-FOTOTECA NUEVO LEON	Monterrey
CINEMATECA URUGUAYA	Montevideo
ARCHIVO NACIONAL DE LA IMAGEN - SODRE	Montevideo
LA CINEMATHEQUE QUEBECOISE	Montreal
GOSFILMOFOND OF RUSSIA	Moskow
FILMMUSEUM IM MÜNCHNER STADTMUSEUM	München
ANTHOLOGY FILM ARCHIVES	New York
DEPARTMENT OF FILM AND VIDEO - THE MUSEUM OF MODERN ART	New York
NORSK FILMINSTITUTT	Oslo
AUDIO-VISUAL ARCHIVES SECTION/SECTION DES ARCHIVES AUDIO-VISUELLES	Ottawa
BIBLIOTHEQUE DU FILM (BIFI)	Paris
CINEMATHEQUE FRANCAISE / MUSEE DU CINEMA	Paris
CINEMATHEQUE UNIVERSITAIRE	Paris
NARODNI FILMOVY ARCHIV	Praha
NATIONAL FILM ARCHIVE OF INDIA	Pune
CHOSON MINJUJUI INMINGONGHWAGUK / KUGGA YONGHWA MUNHONGO	Pyongyang
CINEMATHEQUE MAROCAINE	Rabat
GEORGE EASTMAN HOUSE	Rochester
FONDAZIONE SCUOLA NAZIONALE DI CINEMA / CINETECA NAZIONALE	Rome
EUSKADIKO FILMATEGIA - FILMOTECA VASCA	San Sebastian
CINEMATECA BRASILEIRA	Sao Paulo
KOREAN FILM ARCHIVE	Seoul
KINOTEKA NA MAKEDONIJA	Skopje
BULGARSKA NACIONALNA FILMOTeka	Sofia
CINEMATEKET - SVENSKA FILMINSTITUTET	Stockholm
CHINESE TAIPEI FILM ARCHIVE	Taipei
NATIONAL FILM ARCHIVE OF IRAN	Tehran
ARKIVI QENDROR SHTETEROR I FILMIT	Tirana
NATIONAL FILM CENTER / NATIONAL MUSEUM OF MODERN ART	Tokyo
CINEMATHEQUE ONTARIO	Toronto
CINEMATHEQUE DE TOULOUSE	Toulouse
INSTITUTO VALENCIANO DE CINEMATOGRAFIA (LA FILMOTECA)	Valencia
FILMOTECA VATICANA	Vatican
FILMOTeka NARODOWA	Warszawa
THE LIBRARY OF CONGRESS	Washington
THE NEW ZEALAND FILM ARCHIVE NGA KAITIAKI O NGA TAONGA WHITIAHUA	Wellington
OESTERREICHISCHES FILMMUSEUM	Wien
HRVATSKA KINOTEKA / HRVATSKI DRZAVNI ARHIV / CROATIAN CINEMATHEQUE	Zagreb

## CENTRO GALEGO DE ARTES DA IMAXE 2001 ANNUAL REPORT

### ADQUISICIONES DEL AÑO

#### **Películas**

En 2001 se han adquirido un total de 20 títulos. 8 en régimen de depósito voluntario, 8 como depósitos obligatorios como resultado de las ayudas que tiene establecidas el Gobierno de Galicia a la producción en lengua gallega o como compra y los 4 restantes como producto de restauraciones.

#### **Videos**

Se han adquirido 140 títulos en formato profesional y 60 en VHS.

#### **Materiales no cinematográficos**

- *Carteles*: Se han añadido a nuestra colección un total de 2397 carteles de cine, festivales, etc.
- *Fondos documentales*: ha sido depositado en nuestro archivo documentación cedida por la familia del realizador Amando de Ossorio (1918-2001) que incluye fundamentalmente guiones y parte de su biblioteca.

### PROGRESOS Y PROBLEMAS EN EL CAMPO DE LA PRESERVACIÓN

Durante 2000 se ha recuperado 1 título:

- **La casa de la Troya** (España, 1925, largometraje de ficción)

Se han finalizado las labores de digitalización de los fondos en U-Matic del antiguo Archivo da Imaxe (un precedente de efímera vida del actual CGAI) que se habían iniciado el año anterior.

### CATALOGACIÓN, DOCUMENTACIÓN E INVESTIGACIÓN

Nuestra página web está sufriendo una profunda reestructuración con la inclusión de nuevos contenidos y secciones. En breve estarán a disposición del público actualizaciones de las bases de datos sobre producciones cinematográficas y videográficas relacionadas con Galicia, así como las nuevas bases de datos de carteles, fondos hemerográficos y bibliográficos. Entre las nuevas secciones a disposición de los usuarios es preciso destacar una selección de fondos audiovisuales on-line (films restaurados, producciones recientes gallegas, tanto cortos como largometrajes) que podrán ser visionadas en quicktime.

## **PROGRAMACIÓN, EXPOSICIONES, PUBLICACIONES**

La programación de nuestra sala ha seguido en 2001 idénticos criterios que en años anteriores, con una estructura también similar: cinco sesiones semanales, excepto en períodos vacacionales (verano, Navidad...). Se han organizado 20 ciclos, con un total de 199 sesiones a las que han acudido 11309 espectadores. La media por sesión ha aumentado con respecto a años anteriores (57). Como el año anterior una selección de estos ciclos (7) ha sido programada en otra ciudad: Santiago de Compostela

En cuanto a las competencias en materia de fotografía de nuestro Centro, en 2001 se han organizado dos nuevas exposiciones, "Transversais" y "O voo leve", con la edición de sus correspondientes catálogos. Otras dos exposiciones han estado en itinerancia.

Se ha editado igualmente la edición correspondiente al año 2001 de "Audiovisual Galego. Empresas e recursos", una guía profesional de sector.

En marzo de 2001 se cumplieron los 10 primeros años de vida del Centro Galego de Artes da Imaxe. Esta efemérides sirvió de disculpa para la publicación de dos folletos: "CGAI, 1991-2001" y "Imaxes dunha década". Con ocasión del ciclo en homenaje al gran documentalista gallego Carlos Velo se editó también un pequeño folleto: "Carlos Velo, mestre do documental".

El CGAI ha participado en la coedición, junto al Festival Internacional de Cine de Gijón y el Institut Valencià de Cinematografia Ricardo Muñoz Suay, del catálogo "En torno al Free Cinema. La tradición realista en el cine británico". Igualmente se ha colaborado en la edición de tres números monográficos de la revista Nosferatu ("Ciencia-ficción europea", "Nuevas miradas del cine asiático" y "Joseph L. Mankiewicz") y en la del libro "Cine fantástico y de terror japonés", editado por la Semana Internacional de Cine Fantástico y de Terror de San Sebastián. Todas estas publicaciones estuvieron relacionados con ciclos cinematográficos programados a lo largo del año por el CGAI:

## **PRESUPUESTO**

El CGAI se mantiene en un nivel de gastos similar al de años pasados. Como ya explicábamos en años anteriores, el presupuesto total es difícil de cuantificar exactamente, pues el CGAI comparte una cuenta de gastos comunes en materia audiovisual con el organismo superior en el que está inscrito, la Dirección General de Comunicación Social y Audiovisual. En 2001 se han tramitado gastos por un volumen aproximado de 450.000 Euros.

**National Screen and Sound Archive of Wales  
Activities Report 2001**

**Acquisitions**

Acquisitions this year ranged across

- local events footage (e.g. of mid Wales, 1930s and 1950s; nitrate)
- art and animation films (e.g. entire collection including documentation, cels etc. of acclaimed animator Clive Walley)
- feature films (e.g. Oscar-nominated 'Solomon and Gaynor' (dir. Paul Morrison); 'One of the Hollywood Ten' (dir. Karl Francis))
- shorts (e.g. 'The Airy Tomb', 1962-63, based on an RS Thomas poem about upland farming in mid Wales, spoken by actor Kenneth Griffith)
- television material on film (e.g. programmes and animation made in the early-mid 1980s for S4C (Wales's Welsh language fourth broadcasting channel))
- 1980s film workshop material - including historically significant records of the coalmining strikes etc.

The Archive has purchased three new prints of material held in other Archives – David (1951) from the BFI, and from the Nederlands Filmmuseum two 1898 British Biograph films of north Wales train journeys.

The process of systematic acquisition by the Archive of Arts Council of Wales Lottery funded feature films was streamlined over the year.

**Preservation**

11,000 feet of film were preserved this year.

Following the merger with the National Library of Wales (see *Relations with Governmental Authorities*), relocation of material has released controlled-climate storage space for uninspected film backlog. This has cleared corridors etc. of film cans, which were a health and safety hazard. A stocktake was undertaken.

NSSAW began a major collaboration with Pathe to preserve all 47 of the 1920s 'Jerry the Tyke' cartoons animated for Pathe by Welsh born Sid Griffiths. When the work is complete these films will be accessible to the Archive for non-profit screenings and film shows.

**Cataloguing, documentation and research**

Amongst collections catalogued were the films of Ron Davies (acclaimed Welsh photographer); portions of a Central Office of Information, collection; South Wales Borderers footage; the Mervyn Johns family film collection; and the collection of Welsh manufacturers Cookes Explosives Ltd.

Work started on making the film catalogue available on the Archive's website.

The Research Officer visited the National Fairground Archive in Sheffield to view Welsh material in the Mitchell and Kenyon early film collection, in order to identify commissioning exhibitors and locations. This was part of a four year M&K project by the BFI/National Fairground Archive.



An external project worker was engaged to begin documenting the Research Officer's extensive personal collection of records, stills, reviews etc. relating to the Welsh film heritage; and to enter his index cards on hundreds of Welsh films spanning the last century (many lost), into a database.

### **Film shows, exhibition and publications**

Community film presentations have been held throughout Wales at an average of one per month. The audiences ranged from historical and civic societies to museum and art gallery audiences.

The Research Officer attended **Crossing the Pond**, a three-day seminar on the theme of US and UK links in the silent-cinema era. The event was held in conjunction with the **Out of Sight** Film Festival, at Nottingham, where the RO presented a paper on Jerry the Tyke (Pathe; see *Preservation* above).

The Archive's 35mm ten-minute promotional film 'Against the Dying of the Light, was launched on Wales Cinema Day, in January. The film, which is supported by the ACW Lottery Fund and The Foundation for Sport and the Arts, combines extracts from the Archive collection with interviews with actors and directors, to music by Neil Brand. It screened at several cinemas over the year.

The Archive assisted in the staging of a three-day 80<sup>th</sup> birthday tribute to the career of distinguished Welsh actor/director Kenneth Griffith. A similar tribute to KG with stage interview, was also the subject of the annual NSSAW lecture in December.

NSSAW presented two programmes at the international Film Festival of Wales in November: **Baton Wars** included two films on the theme of choirs - 'Valley of Song' (1953) and 'From a Town in Tuscany' (John Ormond, 1961). The other programme featured the BFI's restored 'The Magic Box' (1951) and 'David' (Wales's film contribution to the Festival of Britain 1951).

To mark the inauguration of the new Archive (see below), a new website ([screenandsound.llgc.org.uk](http://screenandsound.llgc.org.uk)) and new 12-page promotional leaflet were launched.

### **Relations with governmental authorities**

In April 2001 the merger took place of the former Wales Film and Television Archive with the National Library of Wales's Sound and Moving Image Collection. This created the new National Screen and Sound Archive of Wales, bringing together the funding, collections, staff and equipment of the two former bodies, with increased funding from the National Library's private funds, at least for an initial period. The former governing body, Sgrîn - Media Agency for Wales, continues to fund the new Archive and has representation on its Board. Iestyn Hughes was appointed as Head of the Archive, which currently still has offices on three sites.

The formation of the new Archive was prompted by mutual agreement between Sgrîn and NLW that better use could be made of the resources which had historically been devoted to moving image and sound archiving in Wales. There was also an obvious need to plan more strategically for the protection and promotion of the Welsh sound and moving image heritage.



The new Archive operates under the terms of a partnership Contract (between the Library and Sgrîn as co-funders), and a Service Agreement to protect the aims and activities of the former WFTVA. The running of the Archive and its adherence to the Contract and Service Agreement is overseen by a Board made up of Sgrîn and Library representatives. In addition to the staff increase caused by the merging, three new posts were filled: Trainee Preservation and Technical Officer, Archive Assistant and Access Officer. The total staff number is now thirteen.

The establishment of the National Screen and Sound Archive for Wales is an important step toward securing a stable infrastructure for audiovisual archiving in Wales. One of the priorities will be to attract increased long term funding from the National Assembly for Wales and other sources. However the new arrangement has brought more immediate benefits to the core work begun by Wales Film and Television Archive - for example **registered charity status, excellent and much larger storage facilities, and access to a significant collection** of publicly available film-related publications and manuscripts. In a recent address to the 2001 IASA Conference in London, National Librarian Andrew Green cited *restoration, historical research* and *wide-ranging access* as key benefits which the former WFTVA had brought to the partnership.

*The collection* now includes 3,000,000 feet of film of all common formats, including feature and other fiction films, animation, art/experimental film, documentary/non-fiction, and amateur/home movie material. The wide range of video material held - around 72,000 hours - includes television off-air recordings. These ongoing recordings, and a wide-ranging sound collection, are new elements in the Archive's collection.

*Future developments* include the building of a new, Lottery-funded auditorium at the Library, well equipped for screening treasures from the Archive and other collections and providing the 'cinema' we have always dreamed of. There are plans for developing a film research centre based on the considerable non-film resources held at the Library (books, journals, still photographs etc.).

### **International Relations**

The Preservation officer travelled to California, where he visited the Academy Film Archive to approve a restored negative and print of 'Dylan Thomas' (1962) - the result of a collaboration between our two archives.

The Film Development Officer attended the FIAF Congress in Rabat, where the Archive's promotional film 'Against the dying of the Light' was screened to the delegates. The General Assembly voted the National Screen and Sound Archive of Wales a full member of FIAF.

The Research Officer attended the Il Cinema Ritrovato at Bologna in July, and Le Giornate del Cinema Muto, Sacile, October.

Most of the staff attended the IASA conference at the British Library, London, in September, where the National Librarian gave a presentation to delegates about NSSAW.

Exchange: NSSAW repatriated ScreenSoundAustralia a collection of 16mm amateur 'colonial' films collected from a Cardiff resident.

**Special events**

The official launch of NSSAW took place very successfully at The Coal Exchange, Cardiff on 21 November with around 200 guests in attendance. The Minister for Culture, Sport and the Welsh Language, officially launched the Archive at the event which attracted good television and other news coverage.

Iola Baines  
February 2002

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## **ANNUAL REPORT 2001**

### **1. ACQUISITIONS OF THE YEAR**

In the period under review, the Greek Film Archive has enriched its collections with the following items:

- ◆ 97 posters, 3430 photos of Greek and foreign films and 987 stills
- ◆ 17 books on cinema and 73 periodicals
- ◆ 67films, 41VHS, 11 DVD and 16 BETA

### **2. PROGRESS IN THE FIELD OF PRESERVATION**

#### **A. PRESERVATION**

The Preservation Department of the Greek Film Archive continues to operate in its own vaults at Agia Paraskevi and secures that all negatives which form part not only the Archive's collection but also the Greek Film Center's are kept in perfect condition. Thanks to our campaign we persuaded a great number of filmmakers and their relatives who brought their prints or negatives to be held by our Archive.

#### **B. RESTORATION**

During 2001 the Greek Film Archive started a new program (in context with the PANORAMA PROGRAM) for the digitalization of a big part of restored old greek films from our Archive. We have concluded –films which are available to the researchers who will visit this website.

Also, we made the restoration of some old nitrate films from the Water Supply Company concerning the inauguration of the hydroelectrically works in the region of Attika and Athens, from the period 1926-29. The duplication work was made at the laboratories of L'Imagine Ritrovata in Bologna.

We are proceeding with the restoration of another nitrate feature Greek film of 1929 which was discovered and acquired by the Archive.

#### **C. PRESERVATION AND RESTORATION OF OTHER ARCHIVAL MATERIAL**

During 2001 a big number of painted posters from Greek films was preserved and restored from damages and also a lot of posters from Greek and foreign films as well as advertising material was cleaned from dust and preserved.

We started the digitalization of a small number of photos in the context of PANORAMA PROGRAM.

### **3. CATALOGUING-DOCUMENTATION-RESEARCH**

#### **A. CATALOGUING – DOCUMENTATION**

The cataloguing department is being enriched every year with new data, mainly on the Greek film production.

During 2001 with the aid of an archivist-librarian we started the cataloguing work of our cinema library. The cataloguing work has been done with the program AVECT (from the National Center of Identification) and for the processing of the work we are using the DEWEY manual, the AACR<sub>2</sub> (Anglo-american Cataloguing Rules) and the Greek Bibliography manual (from the National Library).

There was started the elaboration of the big Archive of Aglae Mitropoulos with important documents and books on cinema and the Greek Film Archive.

We started the classification of all the library material together with the cataloguing in the relative systems/programs.

#### **B. PUBLIC ACCESS-RESEARCH**

The Archive has continued to assist researchers from either academic or the private and public sector who have come to searching for material either for academic projects or for films and television productions.

### **4. FILM SHOWINGS-EXHIBITIONS-PUBLICATIONS**

#### **A. FILM SHOWINGS**

##### **I. PUBLIC SCREENINGS**

Since November 2000 the Greek Cinematheque has inaugurated, in cooperation with the Greek Film Center and the Ministry of Culture a new scheme, where two major film theatres, "Apollo" and "Trianon" are programmed for its manifestations, in cooperation with other cultural organisations. The Archive also cooperated with the Orchestra of Colours for the presentation of silent films with music.

- ◆ We presented a special program titled: "Music and Cinema" with silent films (with music accompaniment) and films with music composed by important musicians such as Beethoven, Chopin, Mikis Theodorakis, Manos Hadjidakis, Nino Rota, Ennio Morricone, Dmitri Tiomkin, Anton Karas, Antonio Carlos Jobin and many others. During the intervals of the films were presented singers and groups with relative songs based on the thematic of the films presented. In collaboration with DIF (Frankfurt) we presented the restored copy of "Man on Sunday" with original music by the group "Mizones Apoussies"
- ◆ A special commemoration with the presentation with music accompaniment of a documentary film made by Theodoros Adamopoulos about the history of Greece

- as it was filmed from the beginning of the century until our days, all made from archival material with original music composed by Dimitris Dessilas.
- ◆ The "American Film Preservation Showcase" which included films such as "Philadelphia Story", "Casablanca", "China Town", "On the Waterfront" etc. in collaboration with the American Embassy in Athens, the Library of Congress and the "Orchestra of Colors". For the presentation of this event we invited David Francis who took part in this celebration and spoke about the "Role of the Archives in the Preservation of film heritage". The presentation started with "Daphnis and Chloe", a restored greek film with music accompaniment by the Orchestra of Colors.
  - ◆ Special screenings of films from LENFILM STUDIOS of St. Petersburg took place and some of the films presented were "Lady with a Lap Dog", "Tcharevich Alexei", "Mother and Son", "In That Land", "Hamlet" etc. The event was presented by a delegation of Lenfilm Studios which included Mr. Zertsalov, the vice-president, Olga Agrafenina of the Public Relations and the directors Lydia Bobrova and Sergei Snezhkin. This event took place to honor Vladimir Putin who was official guest of the Greek Government.

## II. EDUCATION AND TRAINING PROGRAMS

Our education programs consists of two parts:

1. One targeted at the students of Film schools and the Universities (Departments of Media and Mass Communication) with the presentation of films included in their curricula and the organisation of special screenings with the presence of Greek film directors invited and
  2. The other for the students of the Academy Schools with special screenings about the birth of the Cinema in the Museum of the Archive.
- ◆ The Greek Film Archive, during 2000, participated in the European Network ARCHIMEDIA together with 10 European film archives and Universities and two Greek students were selected for the program.
  - ◆ The G.F.A. continued its participation in the networks "Victor" and "Istos" which aimed at preparing digital material for education purposes.
  - ◆ The Archive also realized special seminars concerning the preservation of films, the handling of cultural heritage etc.
- ## B. EXHIBITIONS – SPECIAL EVENTS
1. The Greek Film Archive contributed, as every year, in many retrospectives of Greek Cinema abroad, in cooperation with the Ministry of Foreign Affairs and the Ministry of Culture, Embassies, International Festivals, etc. aiming to make well-known the Greek cinema abroad, i.e. participated at Brasilia's Festival of European Films, in Berlin for the event "Days of Greek Cinema" organized by Filia, in two cities in Albania during a manifestation of the Greek Embassy, etc.
  2. Special screenings with films provided from our Archive took place, such as in the French Institute, the Greek Documentary Center of Kalamata, cine clubs of Sperchiada, Patra, Argostoli, Petroupolis, the Goethe Institute, the Hellenic-



- American Union, the Film Festival of Thessaloniki, the Olympia Festival, the Labor Center of Thessaloniki and many others.
3. A Special Tribute to the Greek Cinema was organized by DIF, in the frame of the exhibition "Painting and Graphic Arts in the Cinema: painting and engraving for the Cinema by Greek artists, 1950-1975". Ten films were shown which were restored by the Archive and a special edition was prepared for the occasion. The films were presented in Berlin by a delegation of our Archive which participated in this event.
  4. The big exhibition of "Greek Cinema Posters" together with the screenings of "Restored films" at big cities in Greece continued with a renewed program, including newly restored greek films.

#### C. PUBLICATIONS

- a) On the occasion of our screenings we published programs-brochures for all films and retrospectives screened.
- b) We published a program for the presentation of the films produced by Lenfilm Studios
- c) For the presentation of the American Film Showcase a special publication and posters were prepared.
- d) The Greek Film Archive is collaborating with Papazissis company and has the publication of a series under the title: "Image and Communication". The series editor is professor Maria Comminos who had her book "From the Forum to the Spectacle: a study of the formation of the public sphere and cinema in modern Greece, 1950-2000" already published in June of 2001.

**National Film Archive of Thailand  
Annual Report 2001**

**1. Acquisition of the year**

- Duplicate positive 16mm of The King of the White Elephant from Library of Congress with the support of Deauville Film Festival in France
- The home-movie project is ongoing from 2000 (around 200 films).

**2. Progress and problems in the field of preservation**

We still confront the problem of storage due to the mal-design. The consistence break down of the air-conditioned system caused the inconsistent of the temperature and humidity. We recently received a small amount to built a new storage which hopefully help the situation.

**3. Cataloguing, documentation and research**

- 3.1 redesign the database on the window format using SQL . Transfer data from old CDS ISIS programme to new SQL programme. We encountered some records missing during transfer and need to be re enter manually.
- 3.2 prepare data for entering Asean Catalogue

**4. Film showings, exhibitions and publication**

- 4.1 Monthly screening of Thai films in the archive. Since the archive move outside Bangkok, the screenings have reduced
- 4.2 Tiny screen film show. It became very popular for many events to invite the national film archive to show some historical films in a handkerchief-size screen.

**5. Budgetary**

Approx. 75,000 US.

Salaries	63 %
Electricity	20 %
Maintenance	17 %

**6. International relations**

National Film Archive in collaboration with the Public Relations Department held the SEAPAVAA Conference and general assembly at Anoma Hotel Bangkok July, 2001

**7. Special Event**

- 7.1 Celebrate 60<sup>th</sup> anniversary of the film "The King of the White Elephant' by blow up back to 35 mm from the 16 mm duplicating positive.
- 7.2 National Film Archive sent the proposal of restructuring the organization to be a public autonomous organization, which will provide the freedom in management and policy. This campaign gain a lot support from the public and the people in the field, but still did not receive positive response from the government.



**FILMOTECA DE CATALUNYA  
Barcelona**

**INFORME DE ACTIVIDADES 2001**

1) Adquisiciones del año

Mediante depósitos, donaciones y adquisiciones hemos incrementado los fondos de nuestro archivo con 2.761 bobinas, equivalentes a 1.350 copias, equivalentes a 739 títulos, la mayoría todavía pendientes de catalogación. Una parte importante de estos materiales corresponden a cine catalán (profesional y amateur), pero las incorporaciones más destacables són: A) Un lote de noticiarios de la Guerra Civil española, producidos por Laya Films y otros. B) Negativos provinientes del cierre de los laboratorios Fotofilm Barcelona - Cinematiraje Riera. C) Nitratos importantes dentro de la historia de nuestro cine, provinientes del Museu del Cinema de Girona. D) Nuevos títulos añadidos a nuestra colección "Segundo de Chomón".

Asimismo, hemos incrementado nuestros fondos de material para televisión y en vídeo, en 160 cintas, correspondientes a otras tantas producciones. La mayoría de estos incrementos tienen relación con medidas de protección gubernamentales.

2) Progresos y problemas en el campo de la preservación

Sin que se hayan producido cambios significativos en nuestras instalaciones e infraestructura, durante el año 2001 hemos duplicado 14 títulos (de los cuales, 2 son nitratos), con un total de 4.921 metros.

3) Catalogación, documentación e investigación

El área de Archivo ha continuado con la catalogación de materiales filmicos, hasta alcanzar un total de 12.845 entradas en catálogo manual, y 33.391 registros en catálogo informatizado. Estos bancos de datos están completamente a la disposición de investigadores ajenos a nuestra institución.

En nuestra área de Documentación se han registrado 1500 entradas de libros, 1000 recortes de prensa, 1000 fotografías, 500 posters, 500 press-books y 1000 diapositivas, entre otros materiales. Nuestro fondo de documentos ha sido visitado/consultado por 19.082 visitantes-investigadores a lo largo de 2001.

4) Proyecciones, muestras y publicaciones (corto resumen)

Durante el año hemos programado 633 títulos diferentes, con un total de 982 sesiones públicas, en nuestro cine de 421 plazas, con una asistencia global de 148.180 espectadores. Nuestras unidades de visionado en vídeo han recibido un total de 4.135 visitantes.

Asimismo, se ha editado el 1er tomo de la obra "Fons de Nitrats de la Filmoteca - Films de Ficció", un compendio de todos los materiales de este tipo de que disponemos, para conocimiento y utilidad de investigadores, restauradores, etc. -

También hemos editado, como es tradicional, nuestra habitual "Colección de Programas", correspondiente a la programación de nuestra sala el año anterior (2000)

5) Presupuesto, y relaciones con instituciones gubernamentales

La Filmoteca de Catalunya sigue siendo un área de actividad dependiente del Departamento de Cultura del Gobierno autónomo catalán (Generalitat). Durante el año 2001 ha seguido inscrita en la "Entitat Autònoma per a la Organització d'Espectacles i Festes", y ha manejado un presupuesto de 1.447.501 €.

#### 6) Relaciones internacionales (FIAF y otras)

Les relaciones de la Filmoteca de Catalunya con otros Archivos, mayoritariamente pero no exclusivamente reconocidos por la FIAF, han seguido produciéndose de forma regular, en la línea, tradicionalmente mantenida por nuestra institución, de disposición abierta a colaboraciones de todo tipo.

En el marco concreto de FIAF, hemos asistido al Congreso anual celebrado en Rabat, y hemos estado atentos a todas las notificaciones, requerimientos, etc. que nos han sido formulados desde la Federación.

#### 7) Acontecimientos, logros o dificultades especiales

Dentro de nuestras líneas normales de actividad, no hay cuestiones que sean dignas de mencionarse en este apartado.

Barcelona, 31 de enero de 2002



## Activity Report for 2001

### I Acquisition

- 1 Chinese feature film: 134 prints
- 2 Foreign feature film: 105 prints

### II Preservation and Duplication

- 1 Duplication of nitrate film onto acetate film: 225 titles
- 2 Duplication of safety print: 10 titles

### III Cataloguing and Documentation

- 1 Collection of periodicals : 4000
- 2 Collection of stills: 600
- 3 Collection of poster: 300
- 4 Collection of scripts: 500
- 5 Collection of synopsis 300

### IV Public service

- 1 Loaning of written materials: 10,000 copies
- 2 Using written and photo materials: 6000 person time

### V Film and video shows

Film and video for reference shown to filmmakers and researchers: 368 titles and 500 titles respectively with 25,760 audience in total.

### VI Budget

- 1 Annual budget: US\$ 2,371,980
- 2 Staff: 315

**VII International relation**

- 1 Attending the 57<sup>th</sup> Fiaf Ccongress in Rabat in May
- 2 Dispatch of delegation to visit the National Film Archive of D.P.R.K. in July
- 3 Reception of the visiting delegation from the Korean Film Archive in October
- 4 Reception of the visiting delegation from the Vietnam Film Institute in November
- 5 Organization of the Film Retrospective of French Director Robert Bresson in January
- 6 Organization of the Korean Film Retrospective in October
- 7 Organization of Iceland Film week in November

BEOGRAD

JUGOSLOVENSKA KINOTEKA

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E-mail: [kinoteka@Eunet.yu](mailto:kinoteka@Eunet.yu)

Director: Radoslav Zelenovic (Mr.)

Head of Film Archive: Aleksandar Erdeljanovic (Mr.)

Program Director: Dinko Tucakovic (Mr.)

ANNUAL REPORT 2001

- 1) The main problem of Jugoslovenska Kinoteka in the year 2001 still was **healing of the damages** caused by the NATO bombing in the spring of 1999 (that we had described precisely in our Annual Report for year 1999, as well as we have reminded in our Annual Report for year 2000). In the year 2000, with the material help of the Ministry of Culture of Republic of Serbia, we started to repair the damaged bunker in which was the depot of 100,000 reels. The bunker walls, cracked by the near explosion, were provisionally repaired, the water isolation was renewed, but the bunker conditions still are not good, so we still can not return precious film material in this space, and we have no other on our disposition. All works were stopped early 2001, due to the lack of money. In spite of good will, the Ministry of Culture of the Republic of Serbia, nor any other sponsor, is not able to provide a very large sum necessary for the definitive technical solution of this problem. So, Jugoslovenska Kinoteka is still without this important part of its storing space.
- 2) Other problems in functioning of Jugoslovenska Kinoteka are **consequences of extremely difficult economic situation** of this country, in general, that is not changed in year 2001, compared with the year 2000. The state funds for culture activities, supposed to supply money for the basic functions of our Film Archive, are very low. In plus we are permanently facing the shortage of electric power, the shortage of gas and fuel for heating and climatization systems, shortage of technical equipment and, especially in last year too, as in 2000, shortage of tin or plastic boxes for film material (our need is estimated as about 100,000 boxes). Thanks to maximal effort of all the Film Archive staff and thanks to the financial help of some sponsors, we were able to maintain the basic functions of the archive and preserve the national and international film heritage that we have in our Archive. Our own (and modest) income is used for the same purpose.

## Beograd

- 3) In such a difficult situation we are encouraged by **THE UNDERSTANDING AND THE HELP OF FIAF**, especially of many world film archives that we are cooperating with. Special thanks we owe to the Secretariat of FIAF, ready to help us at all time when it is necessary. First sign of such a friendly and collegial support were conclusions of the Madrid FIAF Congress, and this was confirmed at 2001 Rabat FIAF Congress, especially in supporting our case with UNESCO. In 2001 we had the pleasure to receive in Belgrade Mr. Iván Trujillo Bolio, President of FIAF, and Mr. Vladimir Opela, EC member of ACE. Both of these gentlemen became informed on the spot of the difficult situation of the Film Archive of Jugoslovenska Kinoteka and we are thankful for their advice and recommendations offered as guides to our actions.
- 4) **International film archives community** is helping us very collegially. We have already received an important quantity of tin or plastic boxes from Netherlands, Luxembourg and Czech film archives, and the shipment of boxes from France (CNC - Bois d'Arcy) and Romania is on the way. Romanian National Film Archive also helped us in presenting an editing table that is on the way to Belgrade.
- 5) In spite of the objective problems in the course of year 2001 there were 2.256 titles (features and documentaries – 2.341 prints) **new acquisitions** of foreign and national films. The majority of actual Yugoslav film producers of feature and documentary films respects the Legal Deposit Regulations, and our national film collection is growing permanently. We have acquired during the past year also an important number of foreign films, including a large number of documentary films presented by cultural services of foreign embassies in Belgrade.
- 6) The **preservation** is still the main problem of our Film Archive that we are facing for years. We have only minimal (if any) possibilities to transfer nitrate films on the safety material. As Yugoslav Film Laboratory is not working since years, the transfer and other laboratory work could be done only abroad and we have no financial means for this purpose, especially no hard currency. It is only exceptionally that we are able to save some nitrate from our national heritage. Cineteca del comune di Bologna (Italy) and national film archives from Czech Republic, Norway, Belgium and Netherlands are helping us in restoring some of our nitrate documentary films.
- 7) Computer **catalogisation** of our national feature film collection is completed. We are now working on the documentary film catalog (both national and foreign) and foreign feature film catalog.

- 8)** The main activity of the **Museum of Jugoslovenska Kinoteka** is screening films in the Cinema Theater with 180 seats. This is a very popular city cinema, frequented by audiences of all ages. Older people like to see again films that they loved, and young generation like to learn something about the film history. Presented films are basically from our collections, but we are presenting special retrospectives and programs of foreign films from abroad. In the year 2001 the Museum presented 980 features and over 200 documentaries, Yugoslav and foreign. As special events we presented the 4<sup>th</sup> Festival of Iranian Film (March 2001), then cycles of Austrian, German, Portugal, Mexican, Israeli and Japanese films. . As a continuation of presenting domestic heritage we had focus on many prominent Yugoslav filmmakers and our special guest was Russian director Andrey Konchalowsky. At the same time in the hall of Museum Cinema Theater we organized special exhibits. Jugoslovenska Kinoteka also presented special film programs in many cities of the Republic of Serbia.
- 9)** The **Library of Jugoslovenska Kinoteka** is the largest specialized film library this country, with a collection of over 21,000 books on cinema from all parts of the world. The main problem is still the acquisition of new books, as our financial possibilities are very limited. Anyhow, our library is in 2001 enriched with 318 new books, 413 catalogues and an important number of film magazines. A large number of mentioned books were presented by individuals, and some of foreign film archives presented to us a number of their editions. During the year in the (modest) reading room of the library have worked over 1,500 researchers and students.
- 10)** In the year 2001 Jugoslovenska Kinoteka continued its **publishing activities**, mainly in cooperation with other publishing houses. In the year 2001 we published 9 books and booklets focusing on each of retrospectives and cycles that we are organizing. As a specific edition Jugoslovenska Kinoteka publishes and distributes its Monthly Bulletin with the Museum programs and some articles connected with it. During the year 2001 we have prepared all material for the book *Vladimir Pogacic and FIAF*. Late Mr. Pogacic (1919-1999) was a very prominent Yugoslav film Director, historian of cinema and director of Jugoslovenska Kinoteka for 25 years. He was FIAF Executive Committee member from 1955, twice elected Vice-President (1969-1971 and 1979-1981 and President of FIAF for seven years (1972-1979). The Rabat FIAF Congress and the EC meeting in Sacile (October 2001) concluded that FIAF would publish this book, s we are expecting this decision to be realized in 2002.
- 11)** The **international relations** of Jugoslovenska Kinoteka in 2001 were satisfactory; we were able to keep collegial contacts with many film



## Beograd

archives from all parts of the world. We are glad that all the film archives that we are in contact understand our problems and are ready to meet our needs and to help us within their possibilities, as it is visible from this report, too.

- 12)** As we explained in the 2<sup>nd</sup> paragraph of this report, the **financial situation** of Jugoslovenska Kinoteka is very difficult. The main source of financing of Jugoslovenska Kinoteka – subvention from the Ministry of Culture of the Republic of Serbia – can not cover our needs and, really and proportionally, is smaller from year to year. Donations from other institutions and some individuals are in actual economic situation very small. Sponsors solve financial problems for some of our actions, but it is not a way of regular financing of such an important institution. Jugoslovenska Kinoteka was never before, in 50 years of existence, in such a bad situation. Political changes in October 2000 had no impact on the position and financial situation of Jugoslovenska Kinoteka and we are not expecting great changes in the near future.
- 13) In February 1996 Jugoslovenska Kinoteka obtained from the City of Belgrade a historical building as **new premises**, very convenient for our needs. The very expensive adaptation of this building was started, but stopped because of the general economic situation and the shortage of financial means. In 2001 the Federal Government of Yugoslavia attempted to change previous decisions (to allot this building to the city of Belgrade and Jugoslovenska Kinoteka) and to sell this historical building to some obscure business people. Unison reaction of Yugoslav cultural community, public opinion and the City of Belgrade stopped this senseless decision. And now we hope in a couple of years, with the help of UNESCO, to complete the adaptation of this building and finally solve one of our important working space problem.
- 14) CONCLUSION:** The year 2001 was again very difficult for Jugoslovenska Kinoteka, as it was the case of the year 2000. But in spite of all problems that we have numbered here, we were able to fulfil our main task: to collect, preserve and safeguard Yugoslav national film heritage and the part of the international film heritage that we have in our collections.

Pacific Film Archive  
2001 Activities Report

## ACQUISITIONS

The Pacific Film Archive acquired 223 films and 225 videos in 2001. Especially notable were a new 35mm print of Masahiro Shinoda's **Punishment Island**; a 35mm nitrate print of **Kunisada Chuji**, made by Sadatsugu Matsuda during the U.S. Occupation of Japan; and 35mm prints of **Playtime** (Jacques Tati), **Loves of a Blonde** (Milos Forman), and **Shop on Main Street** (Jan Kadar, Elmar Klos). Artists Bruce Conner donated new prints of several of his important avant-garde films. The Children's Center of the San Francisco Unified School District donated 139 films, many of which are appropriate for PFA's popular children's film programs. This donation is one of several useful collections PFA has acquired from schools and libraries, which are deaccessioning their films in favor of video and DVD. PFA's teaching and research collection was enriched by a large donation of videotapes of Hong Kong films.

PFA has become more active in educating members of the Berkeley Art Museum Acquisitions Committee about the film and video collection. This year PFA received a donation of funds specifically designated for acquisitions, and we plan to purchase an American avant-garde film.

## PRESERVATION

PFA completed the preservation of Wayne Wang's **Chan is Missing**, and a new print was premiered at the Locarno Film Festival in August 2001. This film presented a number of challenges including variant versions, confusing soundtrack materials related to different music tracks for the theatrical release and video release, shrinkage of the originals, and loosened splices throughout the originals. Two rare avant-garde dance films by Sidney Peterson, **Clinic of Stumble** and **Horror Dream**, have been preserved. They presented the problems of shrinkage and vinegar syndrome, but optical printing without redimensioning was still possible. Also completed was the preservation of **Anselmo and the Women** by Chick Strand. It is sad to note that the original A & B reversal rolls of this film have been scratched in the lab. PFA's joint project with the Centre Pompidou in Paris and Michael Friend resulted in the preservation of Bruce Conner's **A Movie**. As a result of video preservation activities, PFA acquired new elements for works by Terry Fox and Tony Labat. As part of its commitment to independent filmmakers, PFA continued working on the preservation of two films by Peter Gessner, two short films by Alice Anne Parker a.k.a. Anne Severson, and Gunvor Nelson's **Light Years**; and began preservation of several other experimental films which are part of PFA's History of Bay Area Avant-Garde Film and Video Project.

## CATALOGING - DOCUMENTATION - RESEARCH

The PFA continued to make consistent progress in cataloging during 2001, due to generous financial support from private and state granting agencies and foundations. PFA continued to catalog directly on the international bibliographic database OCLC, from where its records are immediately available on the University of California at Berkeley's GLADIS online library catalog and the University of California's systemwide MELVYL catalog. All can be accessed over the Internet. PFA upgraded its in-house database from the obsolete program Bibbase to a much more user-friendly software -- Caspr Library World. Although implementation was delayed due to a problem in translating diacritical marks, PFA now has its full in-house database stored and accessible at PFA via Library World.

During 2001, PFA created or enhanced 826 film and video records directly in OCLC, with copies immediately available through GLADIS and MELVYL as well as PFA's in-house database. Brief inventory records were created in Filemaker Pro for an additional 288 works.

During 2001, the PFA Library acquired 435 books and screenplays, 469 periodical issues, 3,293 stills, and 350 posters. An additional 3,300 clippings files of reviews, press kits, interviews, and other documentation were compiled. 774 reference requests were answered by phone, mail or e-mail, and 312 researchers used the library in person. 277 researchers viewed films or videos in the Study Center during 2001. The PFA Library was closed to the public from June through August while the building was undergoing seismic retrofitting. However, we continued to field phone reference questions one day per week during the closure.

The PFA continues to progress on "Cinefiles", PFA's Film Document Imaging project. The database currently holds nearly 75,000 digital page images of 38,000 film documents such as reviews, program notes, and publicity materials, which are indexed by author, title, topical subject and film subject, among other access points. New titles and document images are added daily, with materials on the works of prominent international filmmakers prioritized in processing. We also recently completed processing PFA's collection of oversized exhibitor manuals and press books; these rare documents are a noteworthy addition to the database. "Cinefiles" is available over the World Wide Web at [www.mip.berkeley.edu/cinefiles/](http://www.mip.berkeley.edu/cinefiles/). It can also be accessed through PFA's web site, which is [www.bampfa.berkeley.edu](http://www.bampfa.berkeley.edu). An index to PFA's film notes from 1979 to the present, as well as information on PFA's current exhibitions, is also available at the web site. The PFA Filmnotes index is extremely useful for programming as well as for scholarship, since it includes print source information on many titles.

## FILM AND VIDEO SCREENINGS

In 2001, PFA presented 491 public exhibition programs, consisting of 1028 film and video titles, with a total attendance of 54,313. There was a notable increase in student attendance, thanks to special outreach efforts and the increased collaboration with academic courses in various University departments.

PFA Curators presented series, some touring, some original (thematic, auteurist, national or acknowledging preservation), as the annual non-competitive Children's International Film Festival; New Iranian Cinema; New Japanese Cinema; Avant-Garde documentary; Cinema and the Situationists; Trash Cinema of the 60s and 70s; a tribute to UCLA Film and TV Archive's preservation activities; new Brazilian video art; Conceptual Comedy; UC Berkeley student film and video makers; retrospectives of the films of Italian actor Toto, Spanish (Basque) film director Julio Medem, the animation of Czech director Karel Zeman and Soviet director Alexander Ptushko, the Indian director Ritwik Ghatak, the Japanese directors Hiroshi Teshigahara and Kon Ichikawa, Hungarian director Bela Tarr, Israeli director Amos Gitai, the films of Fritz Lang, New Zealand filmmaker Len Lye, the ethnographic videos of Brazilian Vincent Carelli who spent a week in residence and offered student workshops as well. Selected works of French directors Claire Denis and Jean Gremillon, American director Budd Boetticher featuring newly restored prints, were also offered.

PFA continued its commitment to experimental and independent film and video artists, with weekly screenings of both new and historical works, personal appearances and residencies of artists; and a celebration of 40 years of programming by the San Francisco Cinematheque, a venue dedicated to experimental and avant-garde cinema.

PFA continued its ongoing collaboration with local and national film festivals including the San Francisco International Film Festival, the San Francisco Asian American Film Festival, the UC Berkeley Women of Color Film Festival, the Madcat Women's International Film Festival, the Black Maria Film Festival (experimental), and the Margaret Mead Film and Video Festival (documentary), New York Dance on Camera Film Festival.

In addition, PFA organized film screenings to support University film courses that were also open to the public, as Third World Cinema, Chinese Cinema, and Film 50: an Introduction to World Film History. A special and highly successful initiative this year was a collaboration with our University Music Department and Center for New Music and Audio Technologies: PFA provided graduate and undergraduate composition students with short silent films to score. Most of the students created their accompaniment with computer technology and demonstrated their completed projects to music and film faculty, fellow students



and PFA staff. PFA then presented a public program of the films with the scores performed by the students and other musicians.

PFA curators continued to mentor high school and university student film and video makers in programming and curating; and to provide them opportunities for public screenings at PFA.

### **BUDGETARY MATTERS**

The downturn in the national and local economy has impacted the budget of our parent institution as well as annual fund raising for general operating costs and special projects. We are being asked to make cuts in our annual budget.

The retrofit construction of our building, housing our galleries, offices, library and study center, was completed in November, but we are still undergoing relocation and redesigning of many office spaces. This retrofit will permit us to remain in our present quarters until we can raise the funds to build a new museum and archive on another site. But the economic situation has extended our timetable, and we face tough and new challenges in raising the necessary funding to realize the new building.

### **INTERNATIONAL RELATIONS**

PFA has continued to have excellent working relations with fellow archives and colleagues worldwide, collaborating on programs and preservation projects, and PFA curators and library staff provide information for researchers and colleagues on a daily basis.

PFA is particularly grateful to FIAF colleagues: Cinematheque Quebecoise, UCLA Film and TV Archive and MOMA for their technical advice, information sharing and hospitality when our building planning team made site visits to each institution to discuss theater and projection booth design. The site visits were highly informative and the information gained will help us plan our future exhibition theaters.



## 1. Acquisitions

During the last year a total of 27.700 reels of feature films and documentaries were acquired (Video material included). As every year, ministries of the Federal Republic of Germany and their subordinated authorities transferred their filmmaterial to Berlin. According to the regulations of "Filmförderungsgesetz" and "Kulturelle Filmförderung" (by the Federal Ministry of the Interior) voucher-prints of all subsidized films (mainly feature films) were acquired.

## 2. Progress in the field of preservation

2.048 reels of film (most of them nitrate) have been transferred into safety stock.

On the other hand 391reels of nitrate film were acquired.

The technical inspection of film material continued.

Nitrate film stock and safety materials have been checked with regard to the „vinegar syndrome“, mould and decomposition. Technical reports are created.

The total film stock have been reduced by 53.641 reels and 307 Videos (destroyed, replaced by safety stock or have been given back to the countries of origin) to an amount of 924.669 reels.

## 3. Cataloguing , documentation and research

907 researchers visited the Bundesarchiv-Filmarchiv viewing 7.725 reels of archival material and 654 videos at our own facilities and 197 researchers used documents related to film/non film collections.

2.244 reels of film material and 783 videos were loaned to 480 users outside our premises.

## 4. Film showings , exhibitions and publications

film showings

For four decades now, the Film Archive has compiled retrospectives for the International Leipzig Festival of Documentary and Animated Film featuring productions from various countries and cultures about a host of different topics. By doing so, it has kept the history of documentary films alive, unlocked the treasure chambers of the Federal Archive, and opened up the cultural heritage thus preserved to a broader audience. Therefore this year's jubilee-retrospective during the "44.Internationales Leipziger Festival für



Dokumentar- und Animationsfilm" was titled "Gedächtnis in Bildern. 40 Retrospektiven des Filmarchivs zum Dokumentarfilm"

(Memory in Pictures. 40 Documentary Retrospectives by the Film Archive). It was as usual accompanied by a booklet with the same title and this year with a special poster.

Exhibitions, projects and screenings were arranged in cooperation with the following institutions:

- Freunde der Deutschen Kinemathek, Berlin and Cinegraph Babelsberg: film series „Filmdocument“
- Urania „Filme aus der Zeit des Nationalsozialismus“ (Films from the Time of Nationalism)
- Film Archive Austria and DEFA-Stiftung „Der geteilte Himmel. Höhepunkte des DEFA-Kinos 1946-92“ (The divided Sky. Highlights of the DEFA Film Production)
- Freundeskreis des Willy-Brandt-Hauses e.V., Defa-Stiftung and Progress „Gesichter der DEFA“ (Faces of the DEFA , exhibition on the occasion of the 50<sup>th</sup> anniversary of the DEFA)
- Filmmuseum Potsdam: Film series „Preußenbilder im deutschen Film“ (Prussian Images in German Feature Films)
- Haus des Dokumentarfilms Stuttgart, Universität Siegen, Universität Trier „Geschichte und Ästhetik des Dokumentarischen Films in Deutschland 1895 bis 1945“ (History and Aesthetic of the Documentary Film in Germany 1895 -1945)

In addition the Bundesarchiv-Filmarchiv presented:

- „Metropolis „ at the Berlinale 2001 in cooperation with Murnau-Stiftung and ARTE
- „Retrospective „Stacheltiere“ (DEFA ) at the Film Festival Winthertur/Suisse
- Film series „Agenten, Spione, Verräter“ (Agents, Spies and Traitors) in cooperation with the Kulturstadt Koblenz

The BA-FA cooperated in a working group of „Cinematography of the Holocaust“.

At the filmhistorical congress CineGraph in Hamburg and Berlin the restored print „Hallo, Cäsar“, directed by Reinhold Schünzel, was presented.

Various film projections were made with the Goethe-Institute all over the world. (E.g. „Berlin – die Sinfonie der Großstadt“ (Germany, 1927, directed by Walther Ruttmann) at Kansay/Japan.

As main TV projects supported by the BA-FA should be named „Battle of Britain“, ZDF series, and „Hitlers Leben als Soldat“ (Hitler's life as a soldier), BBC production.

#### publications

- "Gedächtnis in Bildern. 40 Retrospektiven des Filmarchivs zum Dokumentarfilm"(Memory in Pictures. 40 Documentary Retrospectives by the Film Archive) – a booklet on the occasion of the retrospective at the Leipzig Film Festival
- „Ausländische Spiel- und abendfüllende Dokumentarfilme in den Kinos der DDR (SBZ)" (Foreign feature films and long metrage documentaries in the GDR Cinema) (Filmography) in cooperation with the DEFA-Stiftung

### **5. Budgetary matters, relations with governmental authorities**

The Bundesarchiv-Filmarchiv, being a department of Bundesarchiv, the German National Archive, is fully supplied by governmental funds. Though it is not precisely possible to name an exact figure, the Bundesarchiv-Filmarchiv's total annual budget can be figured out between 11 and 12 million DM. Out of this approx. 1.5 million DM were spent for printing in commercial laboratories or for the raw stock supply of the Bundesarchiv-Filmarchiv's facilities.

### **6. International relations (FIAP and others)**

Mr Karl Griep participated in the 57<sup>th</sup> FIAP congress/General Assembly in Rabat and Brussels and the Executive Committee Meeting in Sacile/Italy. Mr Harald Brandes took part in the JTS Meeting in Paris.

Mr Boundshao Phichit, Director of the Film Archive Laos spent three weeks at the Film Archive to find out about the structure of the Bundesarchiv-Filmarchiv and study restoration methods and preservation activities.

### **7 Miscellaneous**

Instruction for trainees (outside) during the whole year as well as training vacancies for film and video lab assistants (inside).

For the first time the Film Archive joined the „Day of the Archive“ in May and opened up its vaults to a broader audience.



**FIAF Report 2001**  
**Filmmuseum Berlin - Stiftung Deutsche Kinemathek**

**1. Acquisitions**

A total of 798 film titles were acquired, of which 232 can be used for SDK distribution. 16 short films were recopied from nitrate film on to safety film, 1 film was restored. We also received about 1,000 VHS cassettes of international feature films for viewing in our house.

24 collections were added to the estate archive. There were 13 newly established collections and 11, sometimes copious, supplements to existing collections. 3,800 photographs were newly catalogued in the photo archive.

The film library benefited particularly from the takeover of stocks from a library that had to be closed down. A total of 968 books and 1,721 periodicals were acquired. 19,500 articles were also added to the press archive.

**2. Progress in the Field of Preservation**

Technical inspection of film material continued: 11,772 m of nitrate film material, 960,895 m of 35mm and 222,750 m of 16mm safety film were inspected, repaired where necessary, and technical reports prepared. The technical inspection revealed that a total of 241 titles had to be withdrawn: 220 because they were worn distribution copies and 21 that had deteriorated owing to the so-called "vinegar syndrome".

A total of 10,941 m 35mm and 4.870 m 16mm were copied.

**3. Cataloguing - Documentation - Research**

**3.1 Films**

1,201 titles were catalogued. Conversion of the numbering system and EDP recording of a total of 1,725 titles continued.

839 Films were lent out to film clubs, communal cinemas, universities and fiaf archives. In addition, 181 visitors viewed 459 Films on 172 days on the SDK premises.

The film department received a total of 2,300 written enquiries on its stocks.

**3.2 Film-Related Collections**

The EDP file currently contains 52,400 records. Searches are possible via film titles for archival material in the SDK - estates/collections, printed material, stills, posters.

The collection of technical equipment—cameras and projectors—was completely catalogued, and it was discussed whether to publish this information in the Internet. For financial reasons it has not yet been possible to realise this project.

Owing to intensive work on the permanent exhibition of the Film Museum and special exhibitions, work on the poster archive could not be maintained. The vacant archivist position needs to be filled as soon as possible in order to make this collection accessible again.

EDP records were completed for the photo archive. In 2002 the scanning of photographs will begin. 919 enquiries were processed. The archive contributed to the illustration of 27 books on the cinema.

The archive received a total of 256 visitors—the largest number of users on record.

A large proportion of the Marlene Dietrich Collection Berlin (MDCB) has been moved from the depot to archive premises at Potsdamer Platz. The MDCB published 26 newsletters, supervised 11 books, supplied exhibits for 11 exhibitions and illustrations or film excerpts for 13 television productions. 200 visitors were welcomed. On the occasion of Marlene Dietrich's 100<sup>th</sup> birthday many special projects were realised, included the book "Marlene Dietrich. Photographs and Memories", which appeared simultaneously in German and English, the film "Her Own Song" by David Riva, which largely used material from the archive, and a CD-ROM on Marlene Dietrich's life's work.

Because of the various construction works that had not been completed to schedule before the move, the library could only be reopened for the public in February 2001. A total of 4,075 visitors were received. Cataloguing of the monograph stocks was completed, and work on cataloguing periodicals will possibly begin in 2002. On the invitation of the library, the meeting of the Film Libraries Working Group took place at the Kinemathek.

**4. Film Showings - Exhibitions - Publications**

**4.1 Film Showings**

In the context of the 51<sup>st</sup> Berlin International Film Festival, the Stiftung Deutsche Kinemathek showed a retrospective presenting all the surviving films of Fritz Lang. Many were shown in restored or reconstructed versions thanks to international cooperation. They included "Metropolis", which was screened as a gala in the Berlinale programme with the music for large orchestra specially composed

by Bernd Schultheis. The Fritz Lang retrospective was accompanied by a programme of lectures, discussions, and readings on the life and work of the director. The guest of honour at the festival was Kirk Douglas, to whom the Film Museum dedicated a comprehensive homage.

In the course of the year, the Kinemathek, in what is now a tradition, presented selected films from its own stocks, and began a series of workshop discussions to which directors, actors, producers, and other film people were invited. Special retrospectives were organised of films by the avant-garde director Dore O, films of the producer Joachim von Vietinghoff, who had a great influence on the German *film d'auteur*, and—on the occasion of her 100<sup>th</sup> birthday—films with Marlene Dietrich. A colloquium entitled "Backing for the Flicks?" addressed the theory and practice of silent film music. Under the heading "Prussia on the Screen" the Stiftung Deutsche Kinemathek contributed readings and film presentations to the Long Night of the Museums in Berlin, an annual cultural event.

#### 4.2 Exhibitions

The following special exhibitions were organised by the Kinemathek: to accompany the Berlinale historical retrospective, an exhibition on the director Fritz Lang, which was then shown in Los Angeles and Hong Kong. In spring the exhibition "Pictures / Stories / Films" was devoted to the producer Joachim von Vietinghoff. Under the title "Starometer" a show on the subject of fan culture was presented, coupled with an interactive Web page on the choice of the most popular German actors. Another exhibition presented the work of the cameraman Michael Ballhaus. On the occasion of Marlene Dietrich's 100<sup>th</sup> birthday, an exhibition homage was organised with selected documents and props from the estate collection of the actress. An exhibition of portraits by the photographers Mathias Bothor and Joachim Gern was also presented.

The collections department and the MDCB supplied exhibits for a total of 12 exhibitions throughout the world.

#### 4.3 Publications

A comprehensive, trilingual book appeared on the "Fritz Lang" retrospective, in which numerous documents and materials on his life and work were published and documented for the first time. In the series "FilmHefte" a filmo-bibliography also appeared. A book was published on the actor Kirk Douglas, paying tribute to his films. A small monograph was brought out on the producer Joachim von Vietinghoff. A workbook was prepared on the filmmaker Dore O, and a documentation in the series "FilmHeft" for the colloquium "Backing for the Flicks?" Two further numbers of "FilmExil" were published, and a new number of "FilmGeschichte". The Stiftung Deutsche Kinemathek collaborated on books about Marlene Dietrich, Heinz Rühmann, and the director Jim Jarmusch. Volume 1 of a two-part edition of German film music also appeared, as well as an audio CD of excerpts from the correspondence between Fritz Lang and Eleanor Rosé, and a CD with a selection from the film distribution. In collaboration with the Friedrich-Wilhelm-Murnau-Stiftung, a DVD on "Der blaue Engel" was produced.

#### 5. Budgetary Matters, Relations with Governmental Authorities

2001 was the first full financial year for the operation of the new Film Museum and the Museum Shop. A total of 120,000 visitors came to the Film Museum and the five special exhibitions.

The financial situation was more difficult than expected, since the State of Berlin was able to provide less funding than announced. The lack of funds had a particularly negative effect on work in the fields of collections and the library.

#### 6. International Relations (FIAP and Others)

Co-operation between the Kinemathek and various FIAP members throughout the world was particularly helpful in compiling the retrospective for the Berlin International Film Festival.

Eva Orbanz attended the FIAP Congress in Rabat.

#### 7. Special events - miscellaneous

While it has been possible to resume work fully in the Filmhaus am Potsdamer Platz, and the number of visitors to the collections has substantially increased over the previous year, the landlord of the depot in Spandau initiated renovation works that isolated the facility and temporarily prevented access. These works are to be completed in early 2002.

The 100<sup>th</sup> birthday of Marlene Dietrich was celebrated worldwide, so that intensive use was made of the MDCB in Germany and abroad.

19<sup>th</sup> February 2002

eo.

Hans Helmut Prinzler





## **INFORME ANUAL DE ACTIVIDADES**

### **Fundación Patrimonio Fílmico Colombiano**

El presente informe detalla las actividades realizadas por la Fundación Patrimonio Fílmico Colombiano durante el año de 2001 enmarcado dentro de la misión, visión y objetivos del proyecto general destinado a reunir esfuerzos para impulsar la realización del programa permanente de actividades de conservación y difusión del patrimonio fílmico colombiano. Conforme a los propósitos que determinan el trabajo de la entidad, se dio continuidad a los procesos de localización, inventario, clasificación, verificación, preservación y difusión de la memoria audiovisual colombiana.

#### **1- ADQUISICIONES**

Durante el año 2001 la Fundación prosiguió con las actividades tendientes a localizar, inventariar y clasificar de archivos audiovisuales. En total  *fueron recibidos en calidad de depósito o donación mil ochocientas treinta y dos (1832) unidades de cine y video*  que a la fecha han sido revisados, inventariados, codificados y almacenados técnicamente, haciendo posible su ubicación y el control permanente de su estado y condiciones de conservación.

Entre las adquisiciones se destacan:

- La película **El hijo de la choza**, realizada por el director **Enoc Roldán** en **1959**, la cual se creía perdida, ya que solamente existió una copia de la misma por tratarse de material reversible.
- Tres (3) **películas familiares** (home movies) y un **cortometraje**, del escritor **Fernando Vallejo**. Estas películas, cuya importancia es indudable, al pertenecer al citado escritor quien también fue director de cine, eran desconocidas.
- Ocho (8) copias del largometraje **Soplo de vida**
- Diez (10) copias del largometraje **Kalibre 35**
- Veinticuatro (24) copias correspondientes a ocho largometrajes colombianos: **Condores no entierran todos los días, El inmigrante latino, Tiempo para amar, El taxista millonario, Colombia Connection, El niño y el Papa, Padre por accidente, Los elegidos**
- Seiscientos cuarenta y tres (**643**) **casetes** en formato de video Betacam y U-matic pertenecientes a la Dirección de Comunicaciones del Ministerio de Cultura

El crecimiento del archivo durante el presente año fue considerable y dada la cantidad de unidades que posee y la calidad de la información contenida en estos documentos, sigue siendo el más importante en el país.

#### **2- PROGRESOS Y PROBLEMAS EN EL CAMPO DE LA PRESERVACIÓN**

##### **a- Problemas:**

El principal inconveniente para el funcionamiento del archivo en todos sus aspectos está relacionado con la dificultad para encontrar apoyo económico que permita la continuidad de las actividades. En este sentido, es necesario resaltar el apoyo que el Estado colombiano, a través de la Dirección de Cinematografía del Ministerio de Cultura brinda, sin el cual no hubiera sido posible sobrevivir. En este sentido, y teniendo en cuenta que próximamente asumirá la dirección Myriam Garzón de Garcia, se iniciará a partir del 2002 un programa de consecución de fondos, tanto en el país como el extranjero, que permitan continuar con las actividades del Archivo, dada la crítica situación económica en que se encuentra Colombia.



En referencia a la **ubicación, recolección y rescate de materiales audiovisuales** de importancia para nuestra memoria audiovisual, hay varios obstáculos que la Fundación continuamente trata de superar. Uno de ellos es la investigación y búsqueda en colecciones familiares y otros archivos privados, salas de exhibición, distribuidoras y laboratorios en Colombia

y en el exterior. Otros obstáculos están relacionados con el desconocimiento generalizado acerca del gran valor que tienen estos documentos, así como su fragilidad. Por tanto, durante el 2001 se realizaron campañas divulgativas a través de los medios de comunicación, que buscaban sensibilizar a la población en torno a nuestro patrimonio audiovisual. Se publicaron varios artículos y la Fundación participó en programas de radio y televisión, donde se abordó el tema, tratando de llegar a la máxima población posible. También se realizaron muestras de cine en las que se destacaron estos aspectos y se iniciaron contactos e indagaciones preliminares tendientes a redactar un proyecto con el cual se busca crear en Colombia una legislación específica en referencia a los archivos de imágenes en movimiento.

### **b- Progresos**

Uno de los aspectos más relevantes en el campo de la preservación fue el **reconocimiento de una parte significativa de los materiales del archivo fílmico como bienes de interés cultural**. Esta declaración fue producto del trabajo conjunto con la Dirección de Cinematografía del Ministerio de Cultura y el Fondo Proimágenes en Movimiento y se formalizó a través de la resolución No.0963, firmada por la Ministra de Cultura de turno (Aracely Morales)

En noviembre de 2001 fueron enviados a los laboratorios de la Fílmoteca de la UNAM en México, los fragmentos en nitrato de celulosa existentes de las películas *La tragedia del silencio* (1927) *Pereira invita a su gran carnaval* (1936) y *Montaje Procinál del 9 de abril* (1949), con el fin de iniciar los procesos de restauración y duplicación hasta obtención de copias para exhibición de los mismos.

En asocio con la Dirección de Cinematografía del Ministerio de Cultura y el Fondo Proimágenes en Movimiento se produjo **La maleta del cine colombiano I y II**. Estos paquetes audiovisuales están conformados por 47 Títulos de reconocida importancia para la historia del cine nacional así:

- Maleta del cine colombiano parte I: 100 paquetes que contienen cada uno 18 títulos en 15 casetes de formato VHS.
- Maleta del cine colombiano parte II: 100 paquetes que contienen cada uno 29 títulos en 15 casetes en formato VHS.

Estas maletas fueron enviadas a Casas de la Cultura, Fondos Mixtos, entidades culturales de nivel regional y local en todo el país. Con ellas se busca divulgar la cinematografía nacional y darla a conocer entre un amplio segmento de la población.

### **3- CATALOGACIÓN, DOCUMENTACIÓN E INVESTIGACIÓN**

La catalogación y sistematización del acervo que permite la consulta por parte de los usuarios se continuó y a la fecha se dispone de 436 títulos de cine colombiano catalogados. Respecto al centro documentación, durante el 2001 ingresaron más de 650 documentos, que actualmente están siendo descritos.

De otra parte, se finalizó el diseño de dos bases de datos en ambiente WinIisis: una de catalogación y otra para el Centro de Documentación y Biblioteca. Estas herramientas



facilitarán los servicios de investigación, consulta y divulgación, tanto en la sede del archivo como a través de internet, cuando sean puestas a disposición del público en el sitio web de la Fundación.

#### **4- EXHIBICIÓN Y PUBLICACIONES**

Durante este año fueron exhibidos más de 100 títulos durante la programación cinematográfica de instituciones como la Cinemateca Distrital de Bogotá, El Museo de Arte Moderno de Bogotá, Cinemateca del Caribe (Barranquilla) y el Centro Colombo Americano de Medellín, entre otros

Igualmente, se apoyó la realización de eventos nacionales e internacionales, de carácter no comercial. En este sentido, la presencia de la Fundación durante este año ha sido notable, participando no solamente en eventos relacionados con el cine colombiano, sino también en la co-organización de muestras de cinematografías extranjeras, entre las que se destacan:

- **Primera Retrospectiva de Cine Colombiano.** San Petesburgo (Rusia).
- **Muestra de cortometrajes Expecta-CADE 2001.** Lima Perú
- **Exhibición de bajo el cielo antioqueño.** Museo de Arte Moderno de Nueva York
- **II Festival de cine de Bucaramanga**
- **VI Salón Internacional de Autor Audiovisual en** Barranquilla
- **Sección Latinoamericana del Festival La Cité en Biarritz (Francia)**
- **Ventana indiscreta: 30 años de oiga vea.** Cali
- **XVIII Festival Internacional de Cine de Bogotá**
- **30 años de la Cinemateca Distrital de Bogotá**
- **II Festival de cine y video de Santa Fe de Antioquia**
- **IV Muestra de Video Joven en Barranquilla**

Se resaltan los siguientes eventos relacionados con el cine extranjero:

- **Cine Suizo para Latinoamérica 2000-2002.** (Embajada de Suiza)
- **Retrospectiva Rosa Von Praunheim.** En colaboración con el Goethe-Institut
- **Luis Buñuel Mexicano.** En colaboración con la Embajada de México

Dado el carácter de la Fundación, es necesario destacar dos eventos de exhibición relacionados directamente con el trabajo de los archivos audiovisuales en todo el mundo, los cuales tuvieron gran resonancia en medios de comunicación:

- Exhibición al aire libre de un fragmento silente colombiano durante el **Festival de Cine de Cartagena**
- **Muestra Memoria Compartida I**

#### **5- Relaciones Internacionales**

Además del apoyo a eventos internacionales y a investigadores audiovisuales extranjeros, la Fundación mantiene comunicación constante con instituciones similares y atiende consultas y solicitudes provenientes de todo el mundo.

Durante este periodo se destaca la participación en el **57º. Congreso Internacional de la, FIAF.** Durante esta reunión, se adquirieron, entre otros, los siguientes compromisos, en los que se está trabajando:

- Participar con la película *Alma provinciana* en la muestra Memoria compartida II
- Apoyar el trabajo de la **RED BIBLIOCI**
- Apoyo a la consolidación de la Escuela Latinoamericana de preservación que iniciará labores a partir del año 2002 en San Antonio de los Baños (Cuba)



- Presentación y búsqueda de apoyo, por parte de cada una de las instancias pertinentes (en Colombia de iniciativas para incluir la preservación en las áreas de interés y trabajo de los Fondos Ibermedia)

También se participó en el primer encuentro de representantes de los Centros de Documentación de los Archivos de América latina BIBLIOCI que se realizó en noviembre de 2001 en Ciudad de México.

### **6- Presupuesto y relaciones con entidades gubernamentales**

Durante la vigencia de 2001 fueron ejecutados un total de \$ 3000.000 (US\$ 145.000.) La mayor parte de los ingresos se obtuvieron de contratos de prestación de servicios para la administración y custodia de colecciones y del programa de concertación establecido con el Ministerio de Cultura, a través de la Dirección Nacional de Cinematografía.

### **7- Eventos especiales**

#### **Primera Muestra de Cine Mudo Colombiano Restaurado**

Durante septiembre y octubre de 2001 se realizó la PRIMERA MUESTRA DE CINE MUDO COLOMBIANO. Este evento fue realizado con motivo de los 15 años de creación del archivo y se exhibieron cuatro programas de cine restaurado acompañados por música en vivo, integrados por los siguientes títulos: *Garras de oro* (P.P. Jambrina, 1926), *Bajo el cielo antioqueño* ( Gonzalo Mejía, 1925) y los fragmentos de *Madre* ( 1924,,), *Aura o las violetas* (1924) y *Manizales City* (1925), y *Alma Provinciana* (1926) pertenecientes al acervo de la Fundación.

Para el evento, la fundación publicó Carteles, plegables y unos catálogos especiales para el estreno absoluto de la Versión restaurada de Alma provinciana. Las proyecciones, cuyo impacto en los medios de comunicación y el público fue considerable, tuvieron lugar en el Teatro Municipal Jorge Eliécer Gaitán y en La Cinemateca Distrital



Cartel: Primera Muestra de Cine Mudo Colombiano

Rito Alberto Torres  
Subdirector Técnico



Cartel estreno Alma Provinciana, versión restaurada

Rosalba Aponte  
Subdirectora Administrativa



**Rapport d'Activités 2001**  
**du service des Archives du film et du dépôt légal**  
**Direction des Actions patrimoniales**  
**CENTRE NATIONAL DE LA CINEMATOGRAPHIE**

Le regroupement à Bois d'Arcy de la Direction des Actions patrimoniales a simplifié nos procédures administratives et amélioré la communication au sein de la Direction.

Un **Projet de service 2002 - 2011** a été mis en chantier avec une étude préalable de « réflexion prospective » impliquant plus de 40 agents dans 5 groupes de travail : Communication interne – Conservation des collections – Catalogage et indexation – Communication externe et valorisation des collections – Laboratoire et restauration numérique. Les conclusions du Projet, ainsi que le planning et la programmation de nos activités futures, seront remis à la direction du CNC pour agrément mi-février.

**1. Acquisitions/ Enrichissements des collections films**

- **2200 films déposés, avec 1538 nouveaux titres dont 1015 titres du dépôt légal**
- nouveaux titres: 1112 courts et longs métrages de fictions et 426 documentaires.

Cette année encore, les enrichissements se partagent à égalité entre dépôts volontaires et dépôt légal. **La collecte du dépôt légal des longs métrages est en augmentation avec 95% de films sortis dans l'année et immédiatement déposés.**

Les dépôts volontaires proviennent, en partie, de producteurs réalisateurs indépendants : Anna Karina – Jacques Robert – Laurent Heynemann et les Films 44 - Iskra (« *Le moindre geste* ») - Christine Lipinska - Roberto Benzi (séquences orchestre des films qu'il a interprétés) ; de la Cinémathèque de Toulouse (films unique sur le support en diacétate de cellulose), les films de la Guerre d'Espagne, les films du Centre National de la Documentation Pédagogique, Regards Productions (documentaires sur l'art).

**2. Conservation, restauration et autres travaux sur les collections**

Métrage original traité (95% nitrate) : **311 847 mètres (564 titres sauvegardés/restaurés)**  
Métrage global produit dans l'année: **1 091 912 mètres** y compris le tirage de copies

Laboratoire interne : 92 026 mètres soit 30% du métrage original pris en charge  
Production : 371 993 mètres soit 34% de la production totale

**Sous-traitance**

Originaux traités : 205 582 mètres soit 70% du métrage original pris en charge  
Production : 719 919 mètres soit 66% de la production totale.

Parmi les longs métrages de fiction anciens restaurés de l'année, nous voudrions souligner le film américain de **Jack (John) Ford « *Bucking Broadway* » (1917) restauré avec les méthodes numériques en couleur.** Pour ce film, américain et newyorkais, nous avons sollicité la collaboration du MOMA pour la traduction des intertitres français de la copie nitrate d'origine. Cette restauration a fait l'objet d'un suivi pédagogique illustré pour présentation aux agents et visiteurs des Archives afin de les initier à la méthodologie des applications numériques qui seront pratiquées à l'avenir par notre laboratoire interne à l'avenir.

Depuis quelques années, nous nous penchons sur les problèmes de conservation et de restauration des **films indépendants, originellement tournés en 16 mm**, tel que :  
- « *La question* » de Laurent Heynemann (1977), film censuré et traitant de la torture durant la guerre d'Algérie et ressorti en salle - « *Je suis Pierre Rivière* » de Christine Lipinska - « *Vivre ensemble* » d' Anna Karina - « *Le moindre geste* » de Jean-Pierre Daniel et Josée Lamenti - les films réalisés par **Lionel Soucaze**.

**L'étude sur la conservation des longs métrages de fiction français sur support triacétate de cellulose et les effets du syndrome du vinaigre se terminera à la mi-2002.** Elle comportera



des indicateurs concernant la détérioration du support par rapport à l'âge des films ainsi que les types d'éléments et pellicules conservés.

### **3. Catalogage, documentation, recherche**

Le département du Catalogage/Analyse a participé très activement au développement de la future **base de données documentaire** qui sera accessible au public dans les bureaux des Archives du 51, rue de Bercy. En attendant, une fiche catalographique a été développée et standardisée sur le format **XML**. 450 fiches ont déjà été rédigées dans ce format.

Les travaux annexes suivants ont été entrepris sur les collections :

- **Enquête sur 820 films coloniaux français**
- **Recensement et classification des films du pré-cinéma (1892 à 1906)** et/ou format substandard (Edison, Bull, Marey, Demeny, Baron, etc...) en vue de lancer les dernières restaurations de ce type de films et de regrouper les éléments originaux dans des salles appropriées pour leur conservation à long terme.
- **Participation au CD-Rom FIAF avec des informations sur 1400 films français restaurés tournés entre 1895 et 1929.**
- **Inventaire des films français anciens reçus en échange de la Cineteca Nazionale de Rome (85 boîtes)** ce qui a permis de repérer les films dits 'perdus' et de retrouver de nouveaux plans de films déjà restaurés, parmi lesquels « *Calino se marie* » (Gaumont, 1910), « *Mariage du roi d'Espagne* » (Pathé, 1906), « *Les Pilleurs de musée* » (Éclipse, 1913), etc...
- **L'inventaire accéléré des films français pour la période 1955 à 1977** se poursuit associé à l'étude de conservation (mentionnée ci-dessus).
- **Le catalogage des films** avant restauration, classés par thèmes, pour l'année 2001 a concerné près de 450 films dont 300 titres en cours de restauration et 150 films déjà restaurés.

La bibliothèque interne des Archives a accueilli 12 visiteurs/chercheurs et 1 stagiaire allemande pendant 2 mois et demi. Un projet de réaménagement de cette section a été préparé pour gagner de l'espace et se moderniser.

- **Recherches filmographiques pour le futur « Musée Henri Langlois » à Bercy**
  - **Exposition pour les Journées du Patrimoine**, annulée à la dernière minute à cause des problèmes de sécurité liés aux événements du «11 septembre» à New York.
  - **Filmographies pour le site internet du bicentenaire Victor Hugo** avec le concours des archives et du secrétariat de la FIAF.
- 4. Projections, publications, consultations.**

**223 demandes de prêts** ont été traitées correspondant à **682 films**.  
**147 consultations** pour **609 films** visionnés.

Parmi les plus importantes manifestations de l'année nous pouvons citer :

- « *Carte blanche* » à la **Cinémathèque de Lisbonne** en janvier avec 50 films programmés
- Programmation de films sur les colonies françaises au **Congrès de la FIAF à Rabat**
- Préparation d'un programme vidéo de présentation des collections restaurées d'une durée de 90 mn et présenté à **Cannes**
- Cycle « *Typiquement british* » au **Centre Pompidou** en janvier
- « **80 ans du parti communiste** » (plus de 50 films projetés) en février à St Denis
- Programme sur les **contes de fées** à la **Bibliothèque Nationale de France (BNF)**
- Rétrospective et participation à l'exposition **Alexeïeff** au **Festival d'Annecy**
- Film français des années 20 au **Festival de Bologne**
- **Emissions télévisées** de Pierre Tchernia : « *Les petites histoires du cinéma* »,
- Rétrospective **Max Ophuls** avec les cinémathèques régionales.
- Programmation « **Kannibals et vahinés** » au **Forum des Images**
- Festival de Blois (Société et environnement)
- « *Carte blanche* » au **Congrès International du Cinéma Indépendant**

- Programmation de films sur la région du Périgord au **Festival de Sarlat**
- Programmation par le **Centre de Documentation Juive Contemporaine** pour les enseignants
- Festival « **Aimer le cinéma** » à **Moscou**
- Rétrospective des films de **Lionel Soucaze** au festival « **Gays et lesbiens** » au Forum
- **Centenaire Gremillon** à la **BNF**
- « **Art du court** » à la **Cinémathèque française**.

Un entretien sur la conservation des films (Boris Todorovitch et Michelle Aubert) a été publié dans le « Le Technicien du Film », dans ce même magazine, Eric Le Roy a commenté la restauration des films de Soucaze. Participation de Michelle Aubert au colloque commémorant le centenaire de la mort de Toulouse-Lautrec (Le cinéma en 1901) organisé par le Musée Toulouse-Lautrec d'Albi.

### 5 . Administration et sécurité

Les mouvements de personnel ont donné suite à 5 recrutements (le directeur des actions patrimoniales en janvier 2001, le responsable de la maintenance, l'adjoint à l'administrateur, une chargée d'études et une assistante comptable).

306 jours de formation ont été organisés dans les domaines suivants : Gestion de droit, langues, Informatique, la Documentation des collections, Instruction incendie, Formations techniques, Evolution de carrière, Secourisme.

Les mouvements sociaux occasionnés par les négociations sur le passage aux 35 heures, ont amputé le temps travaillé de plus de 600 jours.

Le passage à l'Euro et la clôture avancée des comptes de fin d'année ne nous ont pas permis de finaliser à la fin de l'année 2001, les Marchés informatiques pour la refonte du système logistique et technique des collections existant et la mise en place de la nouvelle base documentaire. Toutefois, nous progressons dans cette voie en préparant minutieusement ce développement avec les saisies documentaires sur XML. L'étude informatique annoncée l'année dernière s'est conclue avec un programme d'activités pour 2002-2003 révisant toutes nos activités en les incorporant dans le système central de logistique et documentaire.

Au delà des interventions régulières de la section Maintenance sur le site, un important rapport sur le fonctionnement des locaux de stockage, nitrate et acétate a été rédigé en début d'été en liaison avec le département de la Sécurité. Ce rapport nous a permis de formuler des priorités concernant le planning de nouveaux grands travaux jusqu'en 2004.

Ces travaux englobent la construction d'un nouveau bâtiment pour les films acétate adapté aux nouvelles normes de conservation de ce support ainsi que l'aménagement de locaux existants qui seront eux aussi remis aux normes (+ 5° et 35% d'humidité relative).

Nos équipes travaillent en concertation sur les dossiers de sécurité qui concernent aussi bien l'élimination des déchets nitrés, que l'émanation de gaz suite à l'utilisation de produits divers et la sécurité des biens et des personnes sur le site classé. Une étude sur le traitement des eaux (issues principalement du développement du laboratoire) a été conduite, en liaison avec le Ministère de l'Environnement, afin de l'optimiser et notamment réduire la consommation d'eau et la charge polluante (fixateurs et révélateurs).

Ces problèmes très complexes, compte tenu des préconisations et règles environnementales en vigueur, requièrent une vigilance constante de la part du responsable de la Sécurité et de son adjoint.

### 6 . Relations internationales

- **Un Séminaire technique sur le futur de la pellicule film** s'est tenu à Paris en janvier avec nos collègues britanniques en présence d'une vingtaine de participants de nos archives respectives.
- **20 étudiants universitaires de Dusseldörf** ont visité les Archives
- **5 stagiaires de la Cinémathèque algérienne** ont visité les Archives lors d'un stage technique en France.

- **Un documentaliste de la Cinémathèque algérienne** a effectué un stage de 15 jours aux Archives dans le cadre du programme « Courants » du Ministère de la Culture afin de préparer les événements culturels de l'Année de l'Algérie de 2003.
- **Des collègues coréens et japonais, universitaires et producteurs** ont demandé à visiter les Archives dans le cadre de leurs visites professionnelles à Paris, ainsi que l'enouvelé Directeur de la Cinémathèque de Taiwan
- **Présentation des collections films à Lisbonne** (Eric Le Roy et Michelle Aubert)
- **Participation au Congrès de la FIAF à Rabat** (Boris Todorovitch, Michelle Aubert, Eric Le Roy, Jean-Louis Cot)
- Concrétisation d'accords bipartites Israël / France avec un volet patrimonial
- Visite du Conservateur du **Musée du Golestan à Téhéran** pour la signature d'une convention de restauration de films nitrate anciens retrouvés dans ce Musée.
- Accueil en stage de 15 jours de Gabrielle Miranda, directrice d'une collection de films d'actualités au Venezuela dans le cadre des relations internationales France/Vénézuéla.

### 7 . Projets spéciaux

Comme déjà annoncé l'an dernier, le projet du « **51, rue de Bercy** » occupe plusieurs agents dans des qualifications professionnelles différentes. Le Directeur des Actions patrimoniales, Boris Todorovitch et Michelle Aubert participent chaque semaine au Comité Directeur du projet avec les directeurs de la Cinémathèque française, BIFI, l'équipe projet dirigée par Nelly Fesseau et présidée par Monique Barbaroux, directrice générale adjointe du CNC. Eric Le Roy, Jean-Louis Cot, Daniel Rosais, Pierrette Lemoigne, Michelle Aubert, Driss Tsila et Marie Faucher participent à divers groupes de travail (Education, Conservation, Musée, Publications, Informatique, Juridique).

Michelle Aubert  
Conservatrice

**RAPPORT ANNUEL DE L'ACTIVITE DE L'INSTITUT**

L'an 2001 a commencé avec la nomination du nouveau directeur Gian Luca Farinelli, qui a succédé à Vittorio Boarini, le directeur-fondateur de la Cineteca di Bologna. La Présidence confiée à Giuseppe Bertolucci a été confirmée. Les nouveaux locaux (la Manifattura Tabacchi), inaugurés le 1er juillet 2000, permettent d'offrir de nouveaux services de qualité: un espace d'exposition et une nouvelle salle de cinéma de 70 places pour les conférences et l'activité didactique en direction des écoles, ainsi que des bureaux plus fonctionnels et accueillants. Le dépôt de films a également déménagé durant l'été dans un espace de propriété plus ample et fonctionnel, qui permet de rassembler enfin les collections. La bibliothèque spécialisée s'est également transférée (temporairement) dans un espace qui se trouve à côté du chantier où naîtra le nouveau Cinéma Lumière (deux salles) et la future bibliothèque multimédiale. Les activités se sont multipliées et diversifiées dans les domaines suivants:

**1 - CONSERVATION**

L'an 2001 a amplifié les résultats obtenus au cours des années précédentes, particulièrement en ce qui concerne les projets réalisés en collaboration avec les archives (européennes principalement) et les laboratoires spécialisés dans la restauration (Groupe Gamma). Le projet **Film Archives On Line (FAOL)** a terminé son activité liée à la formation professionnelle on-line en anglais, italien, français, espagnol et portugais. Le **Groupe Gamma** a été chargé de poursuivre les recherches sur les technologies digitales, qui furent l'objet d'une publication et d'un séminaire professionnel dans le cadre d'Archimedia au début du mois de juillet.

Grâce à la qualité du travail du laboratoire **L'Immagine Ritrovata**, nous avons pu affronter des restaurations particulièrement complexes. De nombreux ayant-droits et archives ont utilisé pour leurs restaurations les services de L'Immagine Ritrovata. Citons entre autre la Cinémathèque Royale, la Cinémathèque française, la Cinemateca Portuguesa, la Filmoteca Española, la Murnau Stiftung, ...

Notre Cineteca a poursuivi son travail de restauration dans les principales directions suivantes:

**Les classiques:** la Cineteca a entrepris, avec l'accord de la famille, de restaurer l'oeuvre intégrale de Charles Chaplin. Après les succès obtenus par *The Kid* et *Modern Times* (toujours en collaboration avec Roy Export Company), nous avons présenté *Mr Verdoux* en première mondiale au festival de Cannes et ensuite sur la Piazza maggiore durant Il Cinema Ritrovato. Le projet Chaplin continue également dans la direction de l'archiviation des documents manuscrits et des photos originales. Un site internet spécifique est en voie d'élaboration.

**Le cinéma muet italien:** le film *Napule e niente cchiù* (1928) di Eugenio Perego a été restauré en collaboration avec la Fondazione Cineteca Italiana di Milano. Le film a été présenté avec un accompagnement inspiré à la tradition napolitaine, par nos musiciens spécialisés dans ce domaine: Guido Sodo et François Laurent.

*Il fiacre N° 13* est un autre exemple de collaboration entre cinémathèques italiennes. C'est le fruit des efforts conjoints de Milan, Turin et Bologna pour reconstruire ce film à épisode de 1917.

Nous rappelons également l'intervention sur la collection *Film d'Arte Italiana*, dont la restauration a été lancée depuis plusieurs années. Nous avons dédié une attention particulière à la restauration d'images tournées durant le premier conflit mondial. Certaines découvertes ont permis d'enrichir un des fonds les plus originaux et spécifiques de la Cineteca, celui dédié à la Grande Guerre et plus en général aux images d'Italie avant l'avènement de Luce.



**Le cinéma italien sonore: *Il Bidone***, tourné en 1955 par Federico Fellini, a été présenté sur la Piazza Maggiore. Il s'agit de la reconstruction de la première version montée par Fellini pour le festival de Venise. Une vingtaine de minutes furent ensuite taillées pour la version italienne connue jusqu'à présent.

**La censure:** à côté de ces interventions "traditionnelles", signalons la continuation d'une importante ligne de travail relative à la censure. A ce thème qui hante toute l'histoire du cinéma italien, nous avons consacré une intervention de restauration pour dupliquer des scènes de différents films, qui permettent de caractériser les diverses typologies de censure. Un travail plus approfondi a été produit sur le film *La Spiaggia* de Alberto Lattuada, avec une publication spécifique

## **2 - CATALOGATION, DOCUMENTATION, RECHERCHE, ACQUISITIONS**

La totalité de la collection-film se trouve depuis 1993 sur base informatisée. Un des résultats obtenus au cours de l'an 2001 est la mise au point d'une nouvelle fiche informatisée pour la catalogation des films, spécialement conçue selon l'exigence de description minutieuse des matériaux les plus différents (fragments, coupures de censure, trailers, ecc.) et en fonction des indications de la FIAF. Sur notre site internet est actuellement disponible la liste de nos films restaurés, ainsi que des informations ajournées sur notre activité en général.

La Cineteca a en outre participé au projet **Archimedia** promu par la Cinémathèque Royale de Belgique et cofinancé par l'Union Européenne à travers Media II, en organisant le séminaire professionnel dédié aux technologies digitales.

## **3 - PROGRAMMATION, EXPOSITION**

La direction artistique de l'édition 2001 du festival *Il Cinema Ritrovato* a été confiée à Peter von Bagh et conçue comme d'habitude avec le Nederlands Filmmuseum. La programmation s'est articulée autour de différentes sections:

**Retrouvés et restaurés** - comme chaque année, cette section est dédiée à la présentation des restaurations les plus récentes et les plus spectaculaires réalisées par les cinémathèques du monde entier. Citons par exemple une nouvelle version de *L'Atalante* de Vigo, *The Big Heat* de Lang, *La Roue* de Gance *Les Bonnes Femmes* de Chabrol, *Carmen* de Feyder, des films inédits de Welles reconstruits par le Muenchner Filmmuseum, une soirée dédiée à l'avant-garde historique sur la Piazza Maggiore ...

**Derrières les silences** est le fruit d'une longue recherche sur le cinéma français des années vingt. Une sélection qui a parcouru les filmographies de certains maîtres incontestés tels que Epstein, Duvivier, Renoir, Gance, Feyder, Dulac ou Vigo. Mais les découvertes (ou redécouvertes) n'ont guère manqué à l'appel: les films réalisés par Charles Vanel, Luitz-Morat, Cavalcanti, Bernard, Poirier, de Baroncelli ou Iribé.

**Programme Pictures: B-movies des années Vingt** est la seconde série de 6 films complètement inconnus que l'inépuisable archive belge a réussi à restaurer avec l'aide de Kevin Brownlow.

Parmi les autres thèmes: un observatoire du cinéma muet italien (organisé avec l'Université de Bologne), un hommage à Lon Chaney et à Rowland Lee. Deux sections ont exploré des territoires moins connus mais tout aussi fascinants: Le retour du super 8 et Cinéma au carré (vieilles images et nouveaux films).

Durant le festival, s'est déroulé également le séminaire professionnel promu par Archimedia dédié à l'étude du patrimoine cinématographique en relation avec les technologies digitales.

Vu que notre festival a reçu le soutien du programme Media II, nous avons organisé un réseau de cinémathèques européennes pour présenter des programmes liés à notre recherche. *Il Bidone* de Fellini a été projeté dans 10 villes dans sa version restaurée (sous-titrée en anglais en collaboration avec la Fondation Fellini de Rimini).



## Bologna

**Fellini - Asanisimasa:** durant l'été, la Cineteca a présenté chaque soir un grand film sur la Piazza Maggiore. La manifestation a ensuite poursuivi son cours dans le cadre prestigieux de la Cour de l'Hôtel de ville. Une façon originale de retrouver tous les films de Federico Fellini, mais aussi ses films préférés: Asphalt Gunglé, Les 7 samurais, 2001 A Space Odyssey, Maciste all'inferno, The birds, et bien d'autres. Plusieurs acteurs de renom nous ont fait l'honneur d'une visite à cette occasion: Franca Valeri, Leopold Trieste, Franco Interlenghi, Sandra Milo. Une exposition de photo et une publication ont été produites en collaboration avec Moraldo Rossi, un des premiers assistants de Fellini.

**Bologna nei film:** nous avons projeté sur l'écran géant monté sur Piazza Maggiore une ample sélection d'images d'archive sur la ville. Les spectateurs ont connu un grand moment d'émotion en revivant un siècle d'histoire. Le long métrage *La banda Casaroli* réalisé à Bologna par Florestano Vancini en 1962 fut une des principales redécouvertes de ce programme. Plusieurs films importants ont eu pour protagoniste un des bolognais les plus célèbres au monde: Gino Cervi.

La Cineteca a organisé à la fin du mois de novembre la quatrième édition du *Festival des Ecoles Européennes de Cinéma*. Cette manifestation, unique en Italie, a proposé une confrontation de la production de 10 écoles de cinéma. Chaque école a présenté une sélection (de maximum 60 minutes) des meilleurs films réalisés au cours de l'année académique précédente. Le Festival a invité deux étudiants et un enseignant de chaque école. Nous avons rendu un hommage particulier à l'école française de Le Fresnoy et à Fabrica, le centre de recherche créé par Benetton. Nous avons également eu le plaisir de recueillir les témoignages de Silvio Soldini, Daniele Segre et Ermanno Olmi.

Deux sections italiennes ont permis de sonder la situation nationale. Le concours de court métrages *Visioni Italiane* est ouvert aux jeunes réalisateurs "indépendants" et la section *Esordire al cinema* présente les premières oeuvres italiennes de la saison précédente. Ce nouveau festival a rencontré un grand intérêt de la part du public (surtout celui étudiant) et est destiné à croître dans les prochaines années.

Le projet *Ipotesi Cinema*, après vingt d'activités à Bassano del Grappa sous la direction de Ermanno Olmi, vient par ailleurs de connaître une seconde naissance en collaboration avec notre cinémathèque. De même nous rappelons que le secrétariat de l'Association des Documentaristes Italiens, *DOC\_IT*, se trouve également à l'intérieur de notre structure.

La rétrospective de 18 films de Shohei Imamura, organisée par nos soins en collaboration avec la Japan Foundation, a commencé sa circuitation dans les cinémathèques européennes.

La programmation du *Cinéma Lumière* s'est développée autour des thèmes suivants:

**Rétrospectives et hommages:** Paul Schrader, Jacques Tati, Luchino Visconti, Orson Welles, Coen brothers, Kenji Mizoguchi, Jean Eptain, Vittorio Gassman, Nanni Moretti, Bruce Lee, Ang Lee, Kiyoshi Kurosawa, François Ozon, Patrice Chereau, Valerio Zurlini, Luis Buñuel, Samuel Beckett, Shohei Imamura, Michael Haneke, Claude Lelouch, Edward Yang, etc.

**Cycles consacrés à des cinématographies émergentes et programmes thématiques:**

Cinemamed (un ample panorama des pays arabo-méditerranéens qui a reçu un financement européen et a été répliqué à Palerme, Edimbourg, Madrid, Lisbonne et Amman), le cinéma suisse des années septante, le cinéma de l'Union soviétique (en particulier la période du dégel), le remake, l'underground italien, le film noir hollywoodien, le cinéma argentin, etc.

**Rencontres** avec Pasquale Scimeca, Carlo Mazzacurati, Gianfranco Mingozzi, Piera Degli Esposti, Francesco Guccini, Alejandro Jodorowsky, Corso Salani, Benjamin Ross, Piero Tortolina, Matteo Garrone, Wilma Labate, Alberto Farasino, Florestano Vancini, Carlo Rustichelli, Tatti Sanguineti,

Francesca Fabbri Fellini, Franca Valeri, Sandra Milo, Leopold Trieste, Franco Interlenghi, Moraldo Rossi, Giulio Manfredina, Raffaele Andreassi, Daniele Gaglianone, Paolo Benvenuti, Paolo Sorrentino, Danielle Huillet, Jean-Marie Straub, etc.

Durant *Il Cinema Ritrovato*: Joséphine Chaplin, Ken Loach, Bernard Eisenschitz, Goffredo Lombardi, Rafael Azcona, Thierry Frémaux, Francis Lacassin, Jean-Charles Tacchella, Jean Douchet, Luce Vigo, Maria Denis, Edgardo Cozarinsky, Helga Fanderl, etc.

Durant la *Mostra delle Scuole Europee di Cinema*: Ermanno Olmi, Silvio Soldini, Daniele Segre, Alain Fleischer, Marco Muller, Giuseppe Gaudino, Valia Santella, Mara Chiaretti, Roberto Nanni, Laura Muscardin, Vincenzo Marra, Alberto Taraglio, Fatmir Koci, Claudio G. Fava, etc.

136.000 spectateurs ont participé à environ 1.175 projections, ce qui constitue une augmentation de 18 % par rapport à l'an 2000 due en particulier au succès de foule des projections en plein air sur la Piazza Maggiore durant les soirées estives. Certains soirées ont vu affluer plus de 5000 personnes.

#### 4 - PUBLICATIONS

Huit numéros de la revue *Cineteca* envoyés à domicile à plus de 11.000 abonnés de notre cinéma. Le numéro 14 de la revue *Cinegrafie* a été consacré principalement à l'étude du cinéma français des années vingt et aux différents thèmes du festival *Il Cinema Ritrovato*

Les publications liées aux manifestations: *Dictionnaire du cinéma français des années vingt* en collaboration avec l'Association de Recherche sur l'Histoire du Cinéma (publié en français); *Le dive del silenzio* par Vittorio Martinelli; *Cinema, la creazione di un mondo* (Les cahiers du mois, 1925), *La spiaggia* de Lattuada par Tatti Sanguinetti, *Fellini & Rossi, il sesto vitellone* par Tatti Sanguinetti.

Les catalogues des festivals: *Il Cinema Ritrovato*, *Mostra delle Scuole Europee di Cinema*, *Visioni Italiane*, *Cinemamed*.

Deux cahiers du Lumière: *Il cinema di Shohei Imamura*, *Le cinéma suisse des années septante*.

Le site Internet [www.cinetecadibologna.it](http://www.cinetecadibologna.it) a également connu un grand développement. Il possède en outre les listes des films restaurés par nos soins et les catalogues des festivals consultables avec index.

#### 5 - ADMINISTRATION ET BUDGET

En l'an 2001, le budget de l'année précédente a été confirmé et, dans certains secteurs, augmenté. Le financement, comme d'habitude, dérive de l'intervention de différents organismes qui soutiennent des secteurs spécifiques de notre activité:

Municipalité de Bologne: staff, bureaux, cinéma Lumière.

Région Emilia-Romagna: activité de restauration, *Mostra Internazionale del Cinema Libero*, *Il Cinema Ritrovato*.

Ministero per i Beni e le Attività Culturali (direzione per il Cinema): Activité de restauration, soutien pour les manifestations principales, *Mostra Internazionale del Cinema Libero*.

Union Européenne: Projet Leonardo pour Film Archives On Line et Media II pour *Il Cinema Ritrovato*.

## RAPPORT ANNUEL d'ACTIVITE 2001 MUSEE DEPARTEMENTAL ALBERT-KAHN

### 1. Progrès et problèmes dans le domaine de la préservation

Contrôle d'état des matrices de sauvegarde réalisées sur support polyester mené à terme et début de celui des matrices de sauvegarde sur support triacétate. Le nombre de matrices triacétate étant plus important, le contrôle d'état sera effectué par tranches.

Restauration numérique en cours. Trois « titres » ont été restaurés pour lesquels des copies de démonstration ont été réalisées.

Restauration photo-chimique des éléments du fonds réalisés avec le procédé couleur Keller-Dorian.

### 2. Catalogage, documentation et recherche

Mise à jour du fichier technique des matrices de sauvegarde suite au contrôle d'état. Fusion des différents fichiers écrits relatifs aux documents filmés de notre fonds (rushes) sous forme d'un fichier informatique permettant la récupération de ces données dans un logiciel de gestion des originaux du fonds images animées (gestion principalement au niveau technique).

### 3. Expositions et publications

Présentation de l'exposition *IMAGES DE PEKIN. L'illusion de la permanence ?* du 26 juin au 4 novembre 2001.

Edition du catalogue relatif à cette exposition et du volume 1 de l'ouvrage *Chine 1909-1934*, catalogue des photographies et des séquences filmées du musée Albert-Kahn.

Edition du CD-Rom *Albert Kahn et le Japon – Confluences*.

### 4. Budget

Se reporter au rapport concernant les statistiques 2001 qui vous est parvenu le 14 mars dernier.

### 5. Activités spéciales

Début du déménagement des matrices de sauvegarde dans un bâtiment du site, équipé d'un système de climatisation permettant de respecter les normes requises.



## FIAF ANNUAL REPORT 2001

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### 1) Acquisitions of the year

The National Film Archive (NFA) is the most significant constituent body of the Slovak Film Institute (SFI). Last year, the National Film Archives carried on their task of systemic renewal and processing of its funds, a process that has been proceeding under intense attention mainly since the recent years. The NFA collections include 1) The Slovak Fund: full-length feature films, short films (documentary, fiction and animated films), periodicals (report films - newsreels), historical material, 2) The Foreign Film Fund: filmothèque (full-length features solely for archive purposes) and films for film clubs (films for public screenings).

During last year, the funds increased by **240 new film titles** (total collection 12,332) as well as by **272 new film copies** (total collection 13,033) and **1,500 new film reels** (total collection 34, 572). In addition to 2 copies of the new Slovak film *Hana and Her Brothers* (2001) 6 new polyester (35 mm) copies of Slovak full-length feature films were made (15,000 meters in total collection). These films were acquired mainly by the take-over of the fund of Slovak full-length and documentary films from the private-owned Štúdio Koliba company, the liquidation of the film fund of the Slovak Cultural Institute in Budapest and also by purchase.

The collection of **Betacam** cassettes increased by **22 new titles** (total collection 300).

New acquisition in the videothèque recorded increase by **698 VHS cassettes**, containing 1,200 full length features and 1,000 short films.

### 2) Progress and problems in the field of preservation

Similarly to the previous years, in 2001 preservation of SFI film collections was limited mainly to construction and technical reconstruction works on archive premises.

The Film Archive has been continuing the replacement of the paper covers by plastic ones with its collection of Slovak full-length and short films and foreign films and expert technical inspection of approx. 300 combined copies took place as well. Due to the completion of the moving of film materials from Štúdio Koliba (the former Slovak Film Production) the SFI decided to rent further



storage facilities nearby its own seat, while the other such facilities were undergoing renovations. Fixed racks were replaced by roll-racks and also the air-conditioning of the occupied rooms was adjusted.

### **3) Cataloguing, documentation and research**

#### **Services provided by the Film Archive in 2001**

##### **Loans:**

- 85 Slovak full-length feature films
- 137 Slovak short films (documentaries, cartoons and report films)
- 542 international full-length feature films. The films were loaned to film clubs predominantly as well as to universities providing courses on cinematography, and to cultural institutions (especially for VŠMU – The Academy of Drama and Performing Arts Bratislava and Slovak Film Clubs).
- 67 hours of professional editing sessions and film screenings took place in FA especially for organisations purchasing rights to use parts of Slovak report films and documentaries (STV, Museum of Holocaust, Solidarity Foundation and several private production studios)
- 500 hours of professional research for TV and production companies

The Film Archive provides information on its databases in manual as well as electronic form and upon requests makes these available to film experts and for the needs of external research.

Also, in the film theatre integral to the SFI the Film Archive offers projections for film experts.

#### **Documentation and library services**

The Department of Documentation and Library Services is in charge of the acquisition, processing and archiving documents, letters, photographs and other visual material. The collection of the library includes books, magazines, screen-plays, diploma theses, textbooks for graduate students and other materials on film art. The documentation fund of written materials about Slovak and foreign personalities and the collection of documents and promotion material of Slovak as well as foreign film events consists of about 11,300 personal profiles and covers about 140 film festivals.

The fund of photographs and posters records approx. 600,000 photographs and about 30,000 posters. In 2001, the Department of Documentation acquired about **60 new catalogues and bulletins from various film festivals, 140 catalogue cards** from "Filmový prehľad" (Film Review) and **200 distribution and production folios, 5, 000 newspaper clippings** about film activities in Slovakia and abroad, interviews, and portraits of Slovak and foreign film-makers have been transcribed into the computer database from the daily press and the magazines subscribed by the SFI library. These materials have been transferred into bibliographic records with the application of the BIBLIS software program.

In 2001, the Photoarchive reported the acquisition and catalogization of 1,000 photographs (out of which 480 are new acquisitions), and 850 posters (200 new pieces). 1,050 photographs and 35 posters were borrowed. Also, provision of scan copies was introduced mainly in order to protect the photocollection.

### Library

In the specialized library of filmological literature, the only one of its kind in Slovakia, 670 readers had registered by today, while **132 readers registered last year**. The number of **borrowed issues was 30,689** in 2001 (11,851 to take, 18,838 present). New Slovak as well as international publications have been acquired continuously (**325 books in 2001**). Eight Slovak (Hospodárske noviny, Národná obroda, Nový čas, Práca, Pravda, Slovenská republika, Sme, Večerník) and two Czech dailies (Mladá fronta Dnes, Lidové noviny) have been archived together with 41 titles of film magazines. In 2001, the reading room was reconstructed and a new set of library rules came into effect on July 1, 2001.

### 4) Film showings, exhibitions and publications (a short summary)

SFI operates two screening rooms (130 seats) in the Charlie's complex of film theatres. Predominantly titles of the archive collections of the SFI are screened here. Last year, **700 film projections (150 film titles)** took place. Besides regular film screenings in this movie theatre, the SFI organises or co-organises film showings and seminars for professionals as well as non-professionals and the public. The Film Archive makes its film copies available also for presentations of the Slovak cinematographic heritage. The SFI took active participation in the organization of about **50 special screenings of Slovak films abroad** at 49 places in 21 countries last year.

Last year, the SFI was co-organizer or direct organizer of over 20 domestic film festivals, events and seminars. The SFI is in close co-operative partnership with the Film and Television faculty of the Academy of Drama and Performing Arts Bratislava, inviting its students and professors to consult its film and documentation funds.

### Publications

In 2001, the SFI published **5 new books**. The first one of these is a soft-cover version of the dissertation thesis of script-writer and script-editor Zuzana Gindl-Tatárová - Hollywoodoo - filmové ilúzie podľa zaručených receptov (Hollywoodoo - film illusions according to reliable recipes), followed by Sprievodca klubovým filmom (Club Film Guide) of the authors Peter and Miro Ulmans which is of catalogue character. Within the Camera Obscura edition series, two new books were published - a profile of Slovak director Martin Hollý called Martin Hollý - Život za kamerou

(Life Behind the Movie Camera) and a monography titled *Linie, kruhy a svety Emira Kusturicu* (Lines, Circles and Worlds of Emir Kusturica). By the end of the year, the **Film Yearbook 2000** was published (in Slovak and English version), which continues the preceding edition (covering the period of 1990-1999) of the renewed tradition of yearbooks recording Slovak film activities. Furthermore, the Film.sk magazine, the only Slovak monthly about film events, was being published throughout the year (12 issues) ([www.filmsk.sk](http://www.filmsk.sk)).

**5) Budgetary matters, relation with governmental authorities**

Total collection budget of the Slovak Film Institute for year 2001 was 646 820 EUROS, 388 283 EUROS out of this amount was a contribution of the Slovak Ministry of Culture (our parent body).

**6) International relations**

The Film Archive and the Department of Documentation regularly communicate, update, extend and offer their collections to the partner archives in the Czech Republic, Poland and Hungary. Representatives of the SFI were present at many film showings and were members of international juries at several festivals last year.

The Department of Foreign Relations is in charge of the organisation of international film screenings as well as of the participation of Slovak film-makers in projects abroad.

The Audiovisual Information Centre (AIC) operates and supervises the web sites of the SFI: [www.sfu.sk](http://www.sfu.sk), [www.aic.sk](http://www.aic.sk), [www.filmsk.sk](http://www.filmsk.sk) and works as a department providing services for national co-ordinators and representatives in Audiovisual Eureka, Audiovisual Observatory, Eurimages, FIAF and others.

## Cinémathèque de Bretagne

### Rapport Annuel FIAF 2001

La Cinémathèque de Bretagne retrouve, rassemble, conserve, restaure et étudie tous documents, archives et matériels ayant trait au cinéma en Bretagne. Elle établit un inventaire permanent des œuvres audiovisuelles réalisées en Bretagne ou concernant la Bretagne, elle recense également les œuvres qui n'ont pas été conservées afin d'en assurer la recherche.

Elle rassemble des informations sur les films tournés en Bretagne depuis que le cinéma existe, près de 250 longs métrages, et met en valeur l'œuvre d'un certain nombre de réalisateurs attachés à leurs racines bretonnes à commencer par René Vautier, qualifié récemment de "cinéaste d'intervention sociale".

#### **Acquisitions**

Il est bon de rappeler que notre fonds est majoritairement tourné vers le cinéma non-professionnel, globalement, le fonds d'images de la cinémathèque est composé de 61% de films amateurs.

La Cinémathèque de Bretagne a recueilli 577 films en 2001. Parmi ces films, quelques éléments en 16mm des années 50 sont très intéressants. Nous avons également recueilli (mais pas encore comptabilisé ni indexé) un fonds important de films professionnels provenant de l'Atelier Régional de Cinéma de Quimper qui a déposé son bilan en 2001. Cette structure faisait partie des cinq ateliers régionaux créés en 1983 à l'initiative du Centre National de la Cinématographie (C.N.C) en vue de favoriser l'émergence d'une production cinématographique dans leur région respective.

#### **Préservation, documentation et recherche**

Pour l'instant nous poursuivons notre travail d'enrichissement du fonds en procédant systématiquement à des télécinémas vidéo des films déposés. Nous effectuons en ce moment des recherches afin de prendre des options sur un format numérique de conservation. Nous recherchons des partenaires pour la restauration sur format d'origine de plusieurs films de René Vautier et de quelques films amateurs 16mm emblématiques de notre collection.

Aujourd'hui, 11 751 titres ont été répertoriés, pour lesquels nous avons accès à des copies vidéo sous différents formats. Nous continuons progressivement le travail de rassemblement d'informations concernant l'ensemble de ces images.

L'ouverture des fonds professionnels régionaux contemporains, cinéma d'animation, documentaires et courts métrages de fiction est prévue pour la fin de l'année 2002.

#### **Programmation de films, expositions**

Notre répertoire de programmation est toujours sur une base essentielle de conférences autour des images conservées à la Cinémathèque. Un travail particulier a été réalisé pour la diffusion de l'œuvre de René Vautier, cinéaste militant. Nous avons également procédé au rangement et à la compilation des films amateurs réalisés par l'ethnologue Christian Pelras en 1962 sur la commune de Goulien (Finistère-France), ce travail a abouti sur l'édition d'une cassette vidéo de 2h45 ainsi que sur la publication (par l'auteur) d'un livre de 486 pages : *Goulien, commune bretonne du Cap Sizun* (ed. Presses Universitaires de Rennes). La commune de Plozevet accueillera les 28 et 29 septembre 2002, les Rencontres "Sciences et Citoyens" sous la présidence d'Edgar Morin. Le travail de Christian Pelras y sera présenté.

Les expositions "Cent ans de cinéma en Bretagne" et "Bobines d'amateurs" ont également été remises en circulation et installées à plusieurs reprises en 2001.

### **Budgets**

Le budget de la Cinémathèque de Bretagne est de 529 684 € (valorisations incluses), 509 104 € (hors valorisations). La Cinémathèque de Bretagne est financée principalement par le Conseil Régional de Bretagne (152 450 € pour 2002, soit une augmentation de 25%) et par l'ensemble des cinq départements bretons ainsi que la Ville de Brest.

### **Relations nationales et internationales**

Nous avons développé des contacts avec Narodni Filmovy Archiv de Prague pour la préparation d'un programme en septembre 2002 pour la célébration de l'année tchèque en France. Une conférence a été organisée sur le thème "Accessing archives" lors du 23e Festival du Film et de la Télévision Celtiques qui se déroulait en mars 2002 à Quimper (France), nous y avons accueilli nos homologues suivants : National Screen and Sound Archive of Wales, Scottish Film and Television Archive, South West Film & Television Archive, INA Atlantique. Nous poursuivons nos relations naturelles avec le Service des Archives de Film (dans le cadre notamment du plan nitrate) et la Cinémathèque Française. Un millier de spectateurs a suivi les soirées Hommage à l'ECPAD (Paris - Fort d'Ivry) organisées à Brest et à Lorient.



# ROYAL BELGIAN FILM ARCHIVE

Brussels

## ANNUAL REPORT 2001

### INTRODUCTION

2001 has been a very difficult year for the Belgian Film Archive. Due to the transfer of its (already very low) budget to the National Lottery, the Archive had to deal with an extremely uncertain financial situation. Fortunately – and thanks to the international protest this situation evoked – a solution was found, when the federal government decided in June to put the archive back on the federal state budget, and to raise its means with 70 percent (which means a budget amounting to 2 million €). This decision, becoming operative in 2002, makes it possible to think about new projects, aiming to ameliorate the important work of preservation, restoration and transmission. We are very grateful to FIAF, its president, its Executive Committee, its senior administrators and all the colleagues for their support.

### 1. ACQUISITIONS AND PRESERVATION / RESTORATION

A total of 3.968 new prints entered the Film Archive's vaults in 2001 (the equivalent of 2.171 individual titles). The majority of these deposits were due to some of the country's most prominent distributors, but a considerable quantity of material was also entrusted to us by other sources (e.g. the Museum for Natural Sciences, Archives of the city of Antwerp etc.). Our vaults contain at present a total of 94.238 positive prints or 47.726 individual film titles.

Our laboratory produced 202.849 meters of film in 2001 (i.e. 376 titles). A great amount of these prints are copies from nitrate to safety film, but the deterioration of acetate stock has also become an important issue.

### 2. THE FILM MUSEUM IN BRUSSELS

Designed as a non-commercial showing room for the Archive's collection, the Film Museum, offering a permanent exhibition on the prehistory of film and two small screening theatres, maintained its programming rate of five films a day (three sound films and two silents with live piano accompaniment). A total of 84.064 spectators attended the 1.733 screenings taking place in 2001. 1.066 screenings were held in the sound film theatre, with an average attendance of 71 persons per screening (75.644 spectators in total). The 644 screenings in the silent film theatre reached a total of 10.479 spectators.

The Film Museum's programme in 2001 again ranged over a variety of subjects, presenting among others:

- retrospectives devoted to the work of Volker Schlöndorff, Powell and Pressburger, Martin Scorsese, Johan van der Keuken, Ingmar Bergman, Tim Burton, David Lynch;
- tributes to the following actors: Gérard Blain, Anthony Quinn, Johnny Depp, Jack Lemmon, Gary Cooper;
- series devoted to German films from the 1970's, Hong Kong 1990-2000, the American comedy;

- *Europe 200 films*: on the occasion of the Belgian Presidency of the European Union, about 200 films from European member states;
- films centred around themes such as "amour fou", the influence of the French serial, popular songs, vampires, the Second World War;
- monthly screenings devoted to experimental films;
- a series devoted to the permanent history of Belgian cinema,
- series of film matinees for the young and for the elderly, with well-known film classics
- etc.

### 3. THE FILM MUSEUM IN ANTWERP

The Film Museum in Antwerp, which exists since September 1994, had a very successful year, reaching an audience of 21.513 visitors.

### 4. COURSES

Both in Brussels and Antwerp successful courses on film analysis and theory were organised.

### 5. NON-THEATRICAL DISTRIBUTION OF CLASSIC FILMS

The Decentralisation of Classic and Contemporary Films, an autonomous service functioning under the Archive's auspices, continued its activities throughout 2001, i.e. the distribution of classics on 16 and 35mm film all over Belgium on a non-commercial basis. The Decentralisation's catalogue features some 250 classic film titles.

### 6. ACCESS TO THE ARCHIVE'S COLLECTION

#### 1) *On the premises:*

Apart from public showings, the Royal Film Archive offers researchers and students the possibility of screening films on request. Screenings on viewing table were organised for students and researchers, as well as 99 projections held in the film theatre itself, primarily for schools, universities and educational institutions. 107 groups were shown around the Museum's exhibition on film prehistory in 2001.

#### 2) *Abroad:* 3180 loans to Belgian and foreign cultural institutions

### 7. THE LIBRARY

A total of 1.431 readers consulted the Archive's Library which is only open for the public 5 halve days a week.

The Archive Library's book collection, still one of the world's finest and most exhaustive sources for written documents on film, acquired 1.079 new books in 2001, bringing the total amount of volumes to 39.939.

The Library also contains a Film Periodical Publications Department with a collection of 503 different titles of annuals, 697 different titles of festival publications and 2.841 titles of periodicals. During 2001 the Department received 2.701 issues of 271 different periodicals, 50 annuals and 149 festival publications.

## Brussels

Also consultable are the innumerable dossiers containing press clippings, which are constituted on a day-to-day basis by the personnel of the Press Clippings Service. Some 15 newspapers in French, English and Dutch are scrupulously scrutinised each passing day on film-related information. An estimated 1.500.000 press clippings are held by this department ranging over a period of 91 years. Scripts and shot lists are also kept by this department.

The Photo Archive put together a pictorial dossier for 1.700 new films. The total amount of dossiers amounts to 38.944 dossiers, containing about 1 million photographs.

### 8. PUBLICATIONS

#### The Yearbook of Belgian Film

The 35th edition of the Yearbook of Belgian Film was published in September. This reference work remains an indispensable tool for all concerned with film in Belgium and contains all the relevant addresses, legal texts, information on new films and statistical information.

### 9. ARCHIMEDIA

At the initiative of the Royal Film Archive within the framework of the European MEDIA 2 programme, the ARCHIMEDIA project (European Training Network for the Promotion of Cinema Heritage) primarily aims to establish a network of film archives, universities and specialist laboratories throughout the European Union. The partners of the ARCHIMEDIA Network, currently 24 in number, have developed a specific training programme.

The Introductory Course, primarily aimed at university and art school graduates and young professionals beginning a career in a cinema related field, covers areas such as: the legal and economic aspects of the commercial management of audio-visual resources; traditional and digital methods of film restoration; the conservation and use of documentary materials; relations between film archives; research and the historiography of film. This course comprises 5 different modules taking place in different European institutions, completed by a practical training during the summer.

The second level of training is the Advanced Course, which caters for those already working within the audio-visual media (whether in archives, production companies, television etc) and offers professional seminars and master classes in which a wide range of European experts can exchange views and discuss their projects and experience.

The topics treated in 2001 were the following:

- *The 'non-film' documents within cinematic heritage. Purchase, management and treatment policies*  
Paris, May 2001
- *Cinematic heritage in the face of digital technologies (conservation and promotion)*  
Bologna, July 2001
- *The Vinigar syndrom (II): theoretical solutions and reality in the film archives.*  
Madrid, December 2001.







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## ROMANIAN FILM ARCHIVE – ROMANIAN CINEMATEQUE ANNUAL REPORT, 2001

1. The main acquisition was represented by a new Telecine machine designed by Debie GTM, inclusively programs of digital restoration. Another major acquisition was the collection of documents of Ion Popescu-Gopo, one of the greatest Romanian filmmakers, famous all over the world for his cartoons. The acquired collection consists of 1,364 documents, original drawings, scripts, music scores of Ion Popescu-Gopo.

2. The ultrasound cleaning machine and the anti-mould treatment machine used in two shifts allowed us to carry on removing the mould that infested a great percent of our film collection, having as a priority the films belonging to the Romanian national heritage. The new Telecine machine will be also used in obtaining restored video copies of films whose colours have faded by the new programs of digital restoration.

3. Two original works on conservation and treatment of films („*Conservation of National Heritage by Nuclear Radiation*” and „*Anti-Microbial Treatment of Films by Gamma Radiation*”) were elaborated by Anca Mitran. They were presented at MUTEK Symposium in Munich and at the national conference „National Heritage. New Techniques of Conservation”, held in Bucharest. As a partner in organizing in May the international symposium „European Surrealism” our film archive participated inclusively with a study on Luis Bunuel, by our colleague Marian Tutui. All of the works are in course of printing.

Cataloguing went on inclusively by making a special database for the national film heritage fund. An illustrated Romanian filmography of fiction films has also started and we hope it will be completed next year in order to be available also on CD-ROM.

Research consisted also in making an editing a documentary film coproduction „The Destiny of Marshall Ion Antonescu”.

4. The cinemateque theatre had regularly 5 screenings a day, showing last year more than 1,000 films to almost 45,000 subscribing spectators. Among the 1,000 films, 106 represented films first screened in Romania, mostly due to collaboration with British Film Institute, embassies,

cultural institutes and producers. Thus we could organize programs with new British, Italian, Polish, Swiss, Austrian and Greek films, having as guests critics and historians like David Robinson and Roberto Ferassini, or filmmakers like Krzysztof Zanussi and

Jerzy Skolimowski. Also the cinemateque theatre hosted 11 avant-premieres of Romanian films.

In the cinemateque theatre we have organized special anniversary programs dedicated to 32 foreign prominent filmmakers like Walt Disney, Marlene Dietrich, Gary Cooper, Sergei Eisenstein, Andrzej Wajda, Al Pacino, Glenda Jackson, Miklos Jancso, Grigori Chukhrai, Klaus Kinski, John Houston, Franco Zefirelli a.s.o., as well as 21 retrospectives dedicated to Romanian directors like Jean Mihail, Jean Georgescu, Mircea Veroiu, Iulian Miha, Elisabeta Bostan, Cristina Nichitus, Savel Stiopul, actors like Stefan Iordache, Octavian Cotescu, Amza Pellea, Irina Petrescu, Dem Radulescu a.s.o. or directors of photography, composers etc. like Nicolae Girardi. We have organized also 22 themes programs, some of which were presented by 8 film critics among whom David Robinson. As supplements to projections of fiction films have been offered to the audience 17 old documentary films and footage containing images of prominent personalities of Romanian culture and history, that were celebrated last year.

We have hosted 3 cinema book releases and 3 exhibitions of photos and posters: „UFA Plakat” (in collaboration with Goethe Institute), photos and posters of Jean Georgescu and „Cineromit-A Romanian-Italian Studio” (in collaboration with the Italian Cultural Institute).

Except our monthly *CineSemnal*, containing details about our programs and articles on some prominent filmmakers, we could release a special CD-Rom on the occasion of the Italian Film Festival.

5. The budget was of 360,400 \$, of which 296,060 \$ represented subvention from the Minister of Culture, while 64,340 \$ consisted of incomes obtained from various activities.

6. As part of its collaboration with ACE, the Romanian Film Archive-Romanian Cinemateque participated to the European Film Forum in Strasbourg also by showing the editing film „Pages from the History of Romania”, a coproduction of our archive together with the video studio of the Romanian Minister of Culture. Representatives of our institution attended the festivals in Pordenone, Bologna, Toronto and Salonik. We can also mention our cooperation with *Jugoslovenska Kinoteka* by lending a film for the Nitrate Film Festival in Belgrade and with the *British Film Institute* for borrowing a film of their collection.

### 3

7. In the year 2001 the film activity in Romania has undergone another major reform with an impact also on our institution. Thus *Arhiva Nationala de Filme-Cinemateca Romana* returned to the National Center of Cinematography, which on its turn became an autonomous body of the Minister of Culture. Other changes were represented by a new structure and also a new head of our institution.

## Hungarian National Film Archive, Budapest Annual Report, 2001

Last year it was mainly the legal deposit that enriched the archive's holdings: distributors handed over 81 Hungarian and foreign titles (all of them 35mm prints). In addition the archive bought 7 foreign features with archive rights (e.g. the new Bulgarian film *Letter to America* and a few German productions). The video collection was enriched by 110 BETA and 798 VHS cassettes, most of them also legal deposit of Hungarian productions made on video and foreign features distributed on video in Hungary. Last year a growing number of distributors started to sell films on DVD so by now we have also several hundreds DVD as legal deposit. This rapid growth of our video collection which will obviously continue has caused grave storage problems. To provide more room is one of the reasons why we intend to move the documentation to our other building where the library is. While the library acquired 387 books, 39 volumes of film journals and 13 CD-Roms in 2001 the 4520 stills and 215 posters added to the archive's collection forced us to enlarge their storage space with another room. A vital decision taken last December about the modernization and reorganization of our library and documentation is to be implemented in 2002 - hopefully with the ministry's financial help.

Similar to the practice of previous years, preservation and restoration of our national holdings went on chronologically. In 2001 5 Hungarian fiction feature films and 104 newsreels (the 1940 and 1941 volumes of weekly newsreels) were restored, in addition to 18 so-called Red Reports documenting the events of the Hungarian Soviet Republic in 1919. It was a great honour that last October in Pordenone-Sacile the Hungarian Film Archive was granted the 10.000 Euro Haghefilm Award which helps us to restore the Hungarian silent film *The Last Night* (*Az utolsó éjszaka*, 1917) regained from the Bundesarchiv. Another great help in our restoration work will be the parallel viewing table to be supplied this February which we could buy with the support of the Ministry for National Cultural Heritage last December.

The database of the archive's holdings is constantly developed. The infrastructure of the archive was completed to such a degree last year that practically every colleague has a computer of his/her own to work on. The database of Hungarian language literature on the cinema, called *Obeserver*, has been developed, too, and the work on a monography based on historical research to summarize the 1957-1963 period of the Hungarian cinema has been carried on. In 2001 the fifth part of the archive's CD-Rom on the history of the Hungarian cinema came out. With the intention to provide more viewing facilities for students and researchers, an additional - double - video cabin has been furnished in the archive's cinema *Örökmozgó Filmmúzeum* which, contrary to the archive itself, is situated in the centre of the city and is open in the afternoon and evening.

As to publications, last year the Hungarian National Film Archive published its usual *Film Year Book*, four issues (No.26-29) of *Filmspirál*, a Hungarian-language quarterly on film history and theory, and two issues (No.5-6) of *Moveast*, an English-language periodical on Middle and Eastern European cinema. The archive's on-line journal *Filmkultúra*, richly documenting our film weeks and exhibitions with stills, was continuously renewed with many reviews and essays. From last year on



exhibitions (often, but not necessarily film-related!) became regular in our cinema Örökmozgó where the entrance hall had been reshaped as a gallery in 2000. The most spectacular exhibitions of 2001 (the UFA posters and a special one on Asta Nielsen) coincided with our most ambitious annual project, the 5th International Film Heritage Festival which focused on the early Scandinavian cinema and was attended by Vigdis Lian, director of the Norwegian film archive, Dan Nissen, director of the Danish film archive, and Christian Dimitriu from the FIAF Secretariat. It was only with the help of the above archives and the corresponding embassies that we could organize a unique program of early film treasures, with various musicians' live accompaniment. It is a great pity that due to the September 11 events we could not get Mr. Crisp's beautiful Lang restorations announced in the program. Of the many film-weeks (Croatian, Bulgarian, post-New Wave French cinema, Noiret, Frears, etc.) those established on a regular basis and showing contemporary films proved to be the most popular, namely the 6th German, the 4th Spanish and Israeli, the 3rd Czech, the 2nd Indian and Russian film festivals. We do hope that the extremely successful Australian film month showing both silent and latest films with the help of the Australian Embassy marks a promising beginning of cooperation.

The Hungarian National Film Archive is a public collection and a publicly financed institution: about 40-45 percentage of its annual budget is supplied by the Ministry for National Cultural Heritage whose Public Collection Department is controlling its activities and is entitled to appoint its leading officers. To cover the costs of its activities (preservation, restoration, cataloguing and documentation, publications, programs of its cinema, acquisitions of its library, etc.) the archive applies for grants to various state funds (Hungarian Moving Image Foundation, Historical Film Foundation, the minister's budget). In addition to the above activities the archive also provides services as this income is necessary to fill up the gaps of partial state support. Services include annual agreements with public televisions, film loans, providing film extracts to productions, etc. In order to maintain high-level services our video workshop was constantly developed also in 2001.

The Hungarian National Film Archive has very good and close connections with the FIAF and its fellow archives (e.g. Cineteca Bologna, BFI, Austrian Film Archive, all Eastern-European archives, etc.), takes part in film exchange and loans and also in organising programs. Our colleagues attend both festivals in Bologna and Pordenone-Sacile on a regular basis. Last March we organised a one-week seminar on film restoration in Budapest with an EC grant proposed by the Cineteca del Comune di Bologna. This international seminar was attended by the representatives of Eastern European film archives, Gian Luca Farinelli, director of the Cineteca, Noel Desmet, laboratory chief of the Belgian film archive, French expert Richard Billeaud, researchers from Hungarian technical institution SZTAKI, experts from the Hungarian Film Laboratory and Focus Fox, and naturally all the staff of the Hungarian film archive. Inspired by the overall good response to this seminar and relying on friendly help, we intend to organize such a meeting every year, even if on a smaller scale.

Budapest, January 31, 2002

**Vera Gyürey**  
director

## وزارة الثقافة

Ministry Of Culture

Cairo



المركز القومي للسينما  
EGYPTIAN FILM CENTRE

رئيس المركز

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National Fiaf Report of National archive for 2001

### 1 - Acquisitions of the Year 2001 :

- 28 titles of long feature films .
- 16 titles of documentary and short films .
- 24 titles of New Reels .
- the total number of films acquired by city - stores is 1773
- The total number of films acquired by Al- Ahram studio - Stores - is 1758 .
- National film archive acquired 84 posters and 89 stills .

### Cataloguing and Documentation

- Cataloguing of 68 of feature films .

### OUT DOOR FILM PROJECTIONS :

- 1- Participation in Ismailia International film festival
- 2- Participating in the national festival of feature films of 2001
- 3- Participating in the Cairo international film festival for children
- 4- Taking part in the seventh - festival for feature film documentary titles
- 5- Setting film projection for researching student
- 6- Providing the television by documentary titles





المركز القومي للسينما  
EGYPTIAN FILM CENTRE

Restoration :

We made manual restoration for negative reels but the problem always recures

رئيس المركز

VIDEO COLLECTION :

Before 1975 , National film archive were acquired

- (1) 400 feature films and 250 Documentary films from various sources

Preservation :

- \* During almost the whole year of 2000 - 2001 ( we had Tried to renew our technical equipment
- \* we were acquired nine - reels of nitrate films in Al- Ahram stories

Suzay  
Salim

Sincerely Yours

Prof . Ali Abu - Shady  
president

**Harvard Film Archive  
2001 Annual Report to FIAF**

*1 Acquisitions of the year*

The Harvard Film Archive collection now includes 8,193 titles, 6,465 of which are films. The remaining 1,728 titles are original audio and video recordings, or video dubs of films used for study purposes. 348 titles are film and video originals produced by Harvard students. The following films were added to the Harvard Film Archive collection in 2001:

- 32 titles by filmmaker George Kuchar. Most of these were original 16mm reversal materials.
- 288 original audio out takes from Fred Wiseman's films *Juvenile Court*, *Law and Order*, *Aspen*, etc. were added to our non-fiction collection.
- 4 prints in 16mm of titles directed by Hilary Harris were also added to the HFA's non-fiction collection.
- 30 German 35mm subtitled feature films were added to the FilmFernsehFond Bayern collection.
- 20 Ukrainian 35mm feature films were donated to the HFA by the Harvard University Russian Studies Department.

In addition, a number of video productions have been produced by the Harvard Film Archive as records of lectures by directors and artists who have presented their work at the HFA. Lectures by Ousmane Sembene, Jules Dassin, and Hou Hsiao-hsien were video taped and added to the collection. In October of 2001 Yoko Ono created an interactive work here at the Carpenter Center for the Visual Arts. Her performance was recorded in a two-camera video production, which is now included in the HFA video collection. Also in 2001, we produced a short informational video describing the HFA's activities. A copy of this tape has been provided with this annual report.

*2. Progress and problems in the field of preservation*

The Harvard Film Archive collections are stored archivally in humidity and temperature controlled film vaults in Southborough Mass., designed specifically to house film. In 2001 the relative humidity in our primary storage facility was reduced to 25RH, five degrees less than it was in 2000. Storage temperatures are now maintained at 50F and 25RH.

In an important development, the Faculty of Arts and Sciences of Harvard University has approved the Harvard Film Archive's plan to design and build an archival inspection center on land recently purchased by the university in

Watertown. This new facility will allow archival staff to inspect and repair films from the collection on an ongoing basis, independent of the HFA's programming efforts. To date, the majority of our inspection and documentation efforts have been tied to the programming deadlines that occupy the majority of our staff's time. The acquisition of new space and the addition of at least two new staff positions will allow us to shift more of our attention to our growing film collection.

### *3. Cataloguing, documentation and research*

In 2001 all of the HFA databases were moved from a local server to Harvard University's main server. This environment is more stable and allows all new data entries to be backed up on a daily basis. In addition, a plan to put the HFA database online was begun which will eventually allow access over the web. A 16mm/35mm Steenbeck was also purchased in 2001. The Steenbeck is now being used both for scholarly study and to obtain data about individual prints in the collection. Print reports are generated whenever a title is viewed on the Steenbeck and this information is regularly updated onto the database.

Beginning in the 1960s, our first curator Vlada Petric began collecting articles and synopsis on individual film titles and their directors. These files which now number several thousand, have proved invaluable in producing the HFA bi-monthly bulletin which along with the website [www.harvardfilmarchive.org](http://www.harvardfilmarchive.org) details the HFA year round film program. Our interns continue to add to these files and update them throughout the year. Should funds become available, these paper files may eventually be digitized and placed on the Harvard server.

### *4. Film showings, exhibitions and publications (a short summary)*

More than 300 films were screened this past year in series that spanned the history of the medium—from extraordinary works by the masters of silent cinema to films by the next generation of directors from China. Among the highlights were a near-capacity screening at Sanders Theater of the silent Russian classic *Storm over Asia* with live accompaniment by a musical ensemble from Tuva, week-long residencies by the African directors Ousmane Sembene and Souleymane Cissé, and visits by the veteran American filmmaker Jules Dassin (*Naked City*, *Never on Sunday*) and the Japanese film scholar Donald Richie.

The first two volumes in the Archive's new "Voices and Visions in Film" series were produced and are set for publication in 2002. This series of books focuses on original writings by practitioners of the cinema that give voice to personal, philosophical, political, and/or aesthetic considerations that underlie the actual enterprise of filmmaking. The series is intended to restore to the critical dialogue about cinema the voices and visions of directors from the international arena. The first in the series, *Making Forest of Bliss*, presents a dialogue between Robert

Gardner and his colleague anthropologist Ákos Östör on Gardner's stunning nonfiction film on Benares, India. The volume opens with an engaging introduction by Stanley Cavell, includes a newly mastered DVD of the complete film, and is illustrated with more than 150 images from the film.

The second volume is a bilingual edition of recent verse by the celebrated Iranian filmmaker Abbas Kiarostami. Entitled *Walking with the Wind*, it includes English translations of more than two hundred crystalline, haiku-like poems by Kiarostami, together with their Persian originals. The translators, noted Persian literature scholars Ahmad Karimi-Hakkak (University of Washington) and Michael Beard (University of North Dakota), have contributed an illuminating introduction to Kiarostami's poetic enterprise, examining its relationship to his unique cinematic corpus and to the traditions of classic and contemporary Persian poetry. The design is by the noted art book designer Lorraine Ferguson (who designed Bob's book as well), and the volume features two striking color landscape photographs by Kiarostami.

*5. Budgetary matters, relations with governmental authorities)*

The HFA received a \$10,000 grant from the National Endowment for the Arts that will be matched by money from a private donor fund to support a major touring retrospective on the pioneering Brazilian filmmaker Glauber Rocha set for 2002-2003.

*6. International relations (FIAF and others)*

In 2001 the HFA continued sharing print resources with FIAF affiliates in the United States and abroad. These activities have expanded since the HFA joined FIAF. As knowledge of our collection has grown, loan requests have increased and we have had to adopt a policy where we require a six-week lead-time in order to process loan requests. Until this policy was adopted we found that we would very often receive requests a week or two prior to a proposed screening date. Requests for the use of stock footage have also increased. This activity has proved to be rewarding but time consuming. It has been exciting to see material from our archive used to produce new and important work, but for the most part, we have only been able to open our collections to filmmakers and producers who have the ability to work on their own with little support from our limited staff.

Outside of the US, we have exchanged prints with the following FIAF affiliates: The Danish Film Museum, The BFI, Filmoteca de la Universidad Nacional Autonoma de Mexico, The Munich Film Museum. On average, some 90 films per year are loaned to FIAF affiliates, festivals and other institutions for programming purposes. Requests for loans are denied to institutions screening prints on platter systems, or where these institutions are unable to secure public performance rights.

*7. Special events, and other achievements or difficulties not mentioned elsewhere (for example: the impact of a new piece of legislation in your country; the opening or closure of a new facility; staffing or structural changes in your institution; a major critical or academic dispute; and so on) ,*

The Archive commissioned the Oscar-nominated animators Wendy Tilby and Amanda Forbis (who taught animation for the past two years here at Harvard) to create a short piece of animation to accompany the screening of all films from the HFA collection. This film "trailer" is now in the final stages of printing and replaces a static title card which previously had served to introduce our film prints. The new work by Tilby and Forbis is a kinetic 20-second animation, rendered in Corbusier colors and modernist graphic forms that vividly identifies the film as an HFA print. A second version of the same piece of animation is designed to be shown at the beginning of every feature presentation in the Archive's main cinema in the Carpenter Center.



SCREENSOUND AUSTRALIA, THE NATIONAL SCREEN AND SOUND ARCHIVE  
CANBERRA, AUSTRALIA

**ACTIVITIES REPORT 2001**

**INTRODUCTION**

Our mission is to increase the use, enjoyment and security of Australia's audiovisual heritage and through this to enrich the lives of all Australians. The Archive's headquarters are in Canberra, with offices in Sydney and Melbourne, and representation in Adelaide, Brisbane, Hobart and Perth.

**1. ACQUISITIONS FOR THE YEAR**

During 2001, the Archive acquired approximately 4,500 film titles. Original negative and/or printing components acquired included the features: *Proof* (Jocelyn Moorhouse, 1991); *Muriel's Wedding* (P.J. Hogan, 1994); *Brilliant Lies* (Richard Franklin, 1996); *They're a Weird Mob* (Michael Powell, 1966); *My First Wife* (Paul Cox, 1984); and *Dating the Enemy* (Megan Simpson Huberman, 1996). Documentaries acquired included printing components for *The Australians in Toronto* (Ontario Motion Picture Bureau, 1932).

**2. PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION**

Digital networking of the Archive's audio studios, comprising five audio cubes and two surround cubes, running the Quadriga system to support preservation of audio and film sound materials as high definition broadcast wave files was completed. Video capture and streaming media servers were purchased and integrated into the network to support initial development for online delivery of digital video. Purchase of a Philips VS-4 video restoration processor has enhanced the quality of our film to videotape transfers.

Mr Crispin Jewitt, Head of the British Sound Archive and President of the International Association of Sound and Audiovisual Archives, undertook a comprehensive review of ScreenSound's service chain for sound materials, from selection and preservation through to delivery of customer service.

During the year, Archive engineers and telecine operators researched and developed modified film gates to enable our Rank Cintel MkII telecine machine to take all gauges of film, including super 8 mm, standard 8 mm, 9.5 mm and 28 mm, alongside the standard telecine gauges of 16 mm and 35 mm. This work involved rebuilding two 16 mm gates to accept standard 8 mm and 9.5 mm gauge films, and a 35 mm gate to accept 28 mm film. To purchase custom-made gates from manufacturers would have cost the Archive over \$A150,000.

A new BHP 16/35mm panel printer was installed for production of access prints from preservation duplicating material. Film laboratory staff successfully duplicated image material with 4.5% shrinkage from the Philippines film *Badlis Sa Kinabuhi* on our Debie wet gate printer.

Mr Mick Newnham, senior scientific archival film researcher and Head of the South East Asia Pacific Audiovisual Archive Association (SEAPAVAA) Technical Committee led the development of a Film Preservation Handbook published on CDROM. Copies will be distributed to regional archives in early 2002 and will also be made available through ScreenSound Australia's website.

### 3. ACCESSIONING, DOCUMENTATION AND RESEARCH

#### ***Accessioning***

In accessioning audiovisual material, the item is examined, essential intellectual and technical information required for access and control of the item is entered onto the Archive's collection management database, MAVIS (Merged Audio Visual Information System), and then the item is prepared for storage.

In 2001, 8,500 cans/reels of film, 13,000 television items and 18,000 recorded sound and radio items were accessioned. Data quality projects, targeting specific areas of the existing collection, were undertaken to improve and update information contained in accessioning records. To improve work operations, a comprehensive review of accessioning procedures was completed, resulting in revised *Accessioning Procedures* and *Data Entry Guidelines* documentation.

#### ***Documentation***

After an injection of additional resources last year, emphasis was placed on improving procedures and workflows for documentation material relating to film and television. A survey of the collection was undertaken in preparation for developing a formal risk management plan. A paper expert from a colleague institution provided advice on current handling and storage practices. Work will continue in 2002.

Major acquisitions included 22 pen and ink documentary sketches by artist Roy Dalgarno, drawn on location during filming of *Eureka Stockade* (1949); hand drawn cross-plot charts for *Smiley* (1956); and an increasing number of photographic and publicity items in digital format. A survey was conducted of our film festival holdings, resulting in film festival organisations being targeted to improve our collection of programs for significant festivals.

Digitisation activity was slow during the year while significant effort was put into enhancing MAVIS to manage digital content. Phase 1 has been completed and some 200 colour transparencies, mostly of film posters and theatrical glass slides, were digitised and are in the process of being loaded into the database. Due to digitisation, ScreenSound is reviewing its preservation copying policy. The degree to which traditional copying will be replaced by digitisation has not been finalised. Some preservation copying continued through the year.

Conservation was primarily geared to the needs of a new exhibition, *Sights + Sound of a Nation*. Other items conserved during the year included the Roy Dalgarno drawings, *Picnic at Hanging Rock* props, and a small number of fragile, high heritage posters.

#### ***Research***

Research by Archive staff into air circulation in film cans contributed to the development of a commercial product for archival storage of film, called the 'Vinegar Ventilation Web'.

Detailed research also progressed on the development of software for colorimetric analysis of single frames for the Archive's colour dye fade assessment project. This work will increasingly assist ScreenSound Australia's collection risk management program including future copying programs.

#### ***Access to the Collection***

The Archive responded to 10,590 requests for collection materials during 2001, a slight increase over last year. Clients were able to access collection material of some 20,000 videos and 12,000 films for no charge in the Archive's library. Films, videos and sound recordings can be accessed at the Archive's offices in Canberra, Sydney and Melbourne, and are available through our Access Centres in Adelaide, Brisbane, Hobart and Perth. Access to

information on the Archive's holdings may be found on our website ([www.screensound.gov.au](http://www.screensound.gov.au)). This has significantly increased accessibility in regional and remote areas of Australia, as well as internationally.

## 4. FILM SCREENINGS

The Archive hosted a variety of **screenings** throughout the year including:

- **The Flicks** – 89 films were screened as part of the in-house screening program, including a program of summer outdoor screenings of silent films, with live musical accompaniment.
- **The Reel McCoy** – program including meet-the-director and guest speaker nights, held fortnightly.
- **National Multicultural Film Festival 2001, Canberra** – films presented in conjunction with national embassies included *Red Dust* (Croatia, 1999), *Beyond Silence* (Germany, 1996) and *Yepeto* (Argentina, 1999).
- **Tracking Kultja, Canberra** – screenings in partnership with National Aboriginal and Torres Strait Islander Cultural Festival held at the National Museum of Australia. Films included *Buried Country* (2000) and *Serenades* (2001).
- **Sydney Film Festival** – premiere of new Kodak/Atlab Cinema Collection print of *The Night The Prowler* (1978).
- **Sydney Asia Pacific Film Festival** – premiere of new Kodak/Atlab Cinema Collection print of *The Man From Hong Kong* (1975).
- **Brooklyn Academy of Music Film Festival, New York** – some 20 Australian feature films screened at the Next Wave Festival, including *The Kid Stakes* (1927), *Sweetie* (1989) and *Newsfront* (1978).
- **Melbourne International Film Festival** – *They're a Weird Mob* (1966) and *Lonely Hearts* (1982) – two new prints from the Kodak/Atlab Cinema Collection.
- **Big Screen 2001** – a celebratory tour showcasing archival and contemporary Australian films, visited 22 rural and regional centres around Australia with total audiences of 28,457. This program is a joint venture between the Archive and the Australian Film Commission. Films included *South* (1919), *King of the Coral Sea* (1954), *Storm Boy* (1976) and *Lantana* (2001).

### **Exhibitions**

- *Sights + Sounds of a Nation* – permanent exhibition showcasing a hundred years of Australian culture as captured in moving image and sound recording.
- *Star Spangled Manner* – touring exhibition from the Performing Arts Museum, Melbourne – examining the role of American identities in the early days of Australian television programming.
- *Glamour* – poster exhibition featuring glamorous film stars – in conjunction with summer screenings program.

The Archive's **Travelling Film and Sound Show** visited two regional centres and *Floriade: Celebration of Spring* in Canberra, telling the story of the history of the Australian film and sound recording industries in an entertaining format to some 6,000 people.

**Educational presentations** were made to 40,156 school students (average age of 12 years) and teachers on themes related to the history of the Australian film, television, radio and sound recording industries. The presentations are entertaining as well as educational.

### ***Publications***

The Archive produced five videotape compilations of early film material, including *Australian Wine Uncorked!* and *Destination Australia*, two CD compilations and two books.

## **5. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENT**

The Archive is a semi-autonomous organisation within the Federal Department of Communications, Information Technology and the Arts. Total operating expenditure for the financial year ended

30 June 2001 was US\$12.9M, including US\$9.6M from Government appropriation and US\$3.3M from revenue generated. The total funding to the Archive includes US\$10.9m received from Government and paid to Government for capital use.

## **6. INTERNATIONAL RELATIONS**

Several Archive staff attended conferences and/or presented papers and workshops throughout the year including:

- Senior scientific archival researchers, Ian Gilmour and Mick Newnham, and Manager of Documentation Development, Sue Terry, attended the AMIA 2001 Conference in Portland, USA.
- Manager of Collection Development, Graham Evans, facilitated a seven day Audiovisual Archiving Training workshop in Fiji.
- Senior Manager of Collections Branch, Meg Labrum, attended the History and Film Conference in New Zealand.
- Senior technical staff, Matthew Davies and Joe Kelly, facilitated a workshop on magnetic tape preservation at the Vanuatu Cultural Centre attended by 15 delegates from seven Pacific nations.
- Senior Manager of Preservation and Technical Services, David Boden, and technical film researcher, Mick Newnham, attended the sixth annual SEAPAVAA Conference in Bangkok.

Our MAVIS collection information, management and control software was sold to two more overseas archives.

## **7. SPECIAL EVENTS AND OTHER ACHIEVEMENTS OR DIFFICULTIES**

### ***Web Sites***

ScreenSound Australia's website - [www.screensound.gov.au](http://www.screensound.gov.au) - was further redeveloped in order to meet *Government Online* requirements (the Australian Government's Strategy for online delivery of services and information). The website continues to provide a text-based online database of over 480,000 items in the Archive's collection, including some 5,400 digitised stills, as well as details of the Kodak/Atlab Cinema Collection, Australian Jazz Archive and the ASEAN (Association of South East Asian Nations) Catalogue of Film and Television Productions. A detailed technical glossary of over 630 audiovisual archival terms was added to our site along with an increasingly popular online helpdesk that provides advice in relation to technical audiovisual archiving matters.

### ***Restoration of The Sentimental Bloke (1919)***

Archive staff continue to liaise with Atlab Australia, concerning the reproduction of a tinted and toned copy of the classic Australian silent film, *The Sentimental Bloke*, with a music sound track added to re-create the experience of viewing a silent film with a music



accompaniment. A new black and white fine grain has been printed by the Archive. The master negative was made on our Debie TIA step optical printer. Atlab will print this black and white fine grain on to colour negative stock. The process of replicating the tones involves pre-exposing the raw stock to the various desired colours then printing the image on top of the previously exposed stock. Replicating the tints is done during the grading process by altering the proportion of the three primary colours to obtain the desired colour balance. The process was pioneered by Dominic Case, Technology Manager of Atlab and is similar to the European Desmetcolour process.

### *Collection Security*

In 2001, the Archive initiated a Collection Security Project to ensure increased security of collection items in all operational activities and processes. This entails working through a backlog of unaccessioned material, examining, repackaging and creating registration records for all items to be retained in the collection. Work improving collection control and movement has also commenced, including a stocktake of the accessioned collection. This is the first time a stocktake has been undertaken and is expected to be completed by mid 2002.

### *Tertiary Distance Education Course*

The postgraduate audiovisual management course, originally developed as a joint venture with the University of New South Wales, was offered in 2001 in partnership with Charles Sturt University. The Introduction to Audiovisual Management and the Advanced Audiovisual Management courses were delivered to Australian and overseas students, via the Internet.





## **Irish Film Archive - Annual Report 2001**

### **1. Acquisitions for the year**

There was a significant increase in titles acquired in 2001 especially in the area of Amateur material. During 2001 the Irish Film Archive continued to acquire Irish Film via the Irish Film Board. The Film Board's policy requiring all productions in receipt of Film Board funding to deposit a pristine copy of their work with the Film Archive was stringently implemented. Notable amateur collections were acquired from Peig Murray and Sean Brophy. The Archive conducts a policy of non-purchase acquisition and is grateful to the Irish film industry and individual collection holders for depositing material with the Archive.

### **2. Progress and problems in the field of preservation**

The Archive received a grant of £10,000 from the Irish Heritage Council, which allowed the backlog of nitrate material in storage in Henderson's Laboratories in UK to be converted to safety film and repatriated. The amount of nitrate material awaiting processing is now minimal. As stated in the past The Irish Film Archive does not have storage equipped to deal with this volatile material and all new nitrate acquisitions are now sent immediately to the National Film and Television Archive in London for conversion to safety stock.

The Irish Film Archive continued to store master and viewing collections in climate controlled vaults, ideal for long-term preservation. However at the current rate of acquisition the vaults will be full within the next 18 months which is a concern. Condition assessments of the collection are on going and re-canning occurs where necessary.

A number of films were preserved during 2001, including Meet the Quare Fellow – an interview with Brendan Behan, Once Upon a Tram – a film depicting the last tram ride from Howth county Dublin in 1959 and 'the Irish Village' depicting rural decline in Crookhaven, county Cork.

The Archive purchased a substantial amount of new equipment in 2001 including: A new 6 plate 16mm Steenbeck, 16mm telecine Steenbeck, 3 new VCRs, 1 TV monitor, Media 100 editing system which allows the archive to compile and edit our holdings digitally. This system and the new Beta SP player and pro DV unit allowed the Archive to make its first attempts at digitisation.

The number of acquisitions in the paper archive were up considerably despite the Librarian who has responsibility for the paper archive being forced to do 2 jobs for the latter part of the year. The Librarian was also responsible for sourcing images for 2 books published in 2001 by the Film Institute of Ireland, the Archive's parent body. 2001 saw the completion of the Millennium Missionary Film Project that involved missionary films being collected from member societies of the Irish Missionary Union. These are to be deposited in the Irish Film Archive.

### **2. Cataloguing, documentation and research**

Cataloguing of the collection onto a data- base continues with several members of staff involved in this activity on a continual basis. Staff also spent considerable time checking prints of films coming back from festivals.

In 2001 the Archive appointed its first full time cataloguer, which hopefully marked the beginning of the transition of cataloguing staff from CE to full time employment. As mentioned in previous reports most of the cataloguers are employed on short-term, part-time, government funded, community employment schemes. This has resulted in a continual turn over of well-trained knowledgeable staff, as the Irish Film Archive is not in a position to retain their services on a long-term basis. This system has hampered cataloguing work, as training is required each time new staff are hired. Hopefully we will be in a position over the next year or so to employ more staff in a full time capacity and so eliminate these problems. This will be dependent on increased Arts Council funding.

Despite difficulties recruiting suitable candidates for the Archive positions that qualified for CE there was a large increase in the number of items catalogued and the database records entered in 2001. One area that has severely been affected by the difficulties in finding suitable CE staff has been the Library. The Librarian has been forced to take on Library Assistant duties in addition to her usual duties since July when the last Library Assistant departed.

### **3. Film Showings.**

The Archive continued its policy of holding an Archive screening once a month. In 2001 these proved to be more popular than ever before, with frequent full houses and a number of titles showing in the larger Cinema One of the Irish Film Centre. These screenings are free of charge and material screened is of Irish interest. Highlights included the screening of preserved material during heritage week and a Radharc Retrospective in conjunction with the launch of the Radharc documentary awards. The Radharc collection consists of over 400 religious documentaries were produced by a team of priests over a 35 year period. The Irish Film Archive now houses this collection totalling over 2,120 cans of film and a substantial number of reference tapes. During 2001 the Irish Film Archive actively pursued its national access remit by providing prints for screening by both the national Cinemobile and the Leitrim Cinemobile.

### **4. Budgetary Matters, relations with governmental authorities**

The Arts Council continued to provide substantial funding for the Irish Film Archive although disappointingly there has been no significant increase in funding levels over the past couple of years. This has severely restricted the Archives preservation activities and its ability to employ full time staff.

The Archive received support from the Irish Film Board who agreed to make available 200,000 euro so the Archive could acquire master prints of Film Board produced material that is not already held the Archive's master collection.

## **Dublin**

The Archive also received a donation of 250,000 dollars from Spyglass Entertainment to be used for the creation of new master vaults, urgently needed as current stores are almost full. The Archive is now in the process of setting up a Steering Committee to advise on the development of the building project and hopes to make significant advances during 2002. The reception for the announcement of this building project, the re-established Film Ball which was in aid of the Archive and increased press for the Archive throughout the year helped to raise the public profile of the Archive.

### **5. International Relations**

The Archive continued to facilitate non-commercial festivals world-wide including the largest ever festival of Irish film outside Ireland in Rennes and a John Boorman retrospective in Greece.

The Archive was pleased to be made a full member of FIAF in 2001 and hosted a meeting of the Film Archive Forum in March. Travelling was curtailed in 2001 due to budgetary restrictions and the Foot and Mouth scare.

### **Special Events**

The Archive exhibited '*Now Showing 100 years of Dublin Cinemas*' on Open Day, which was borrowed from Dublin Corporation and proved very popular with the public.

**Kasandra O'Connell,  
Head of the Irish Film Archive  
Film Institute of Ireland  
30th January 2002**



## ANNUAL REPORT 2001

### 1. Acquisitions

The Deutsches Filminstitut-DIF has added to its circulation collection:  
Das Testament des Dr. Mabuse, Germany 1933  
Sumurun, Germany 1920  
Ich klage an, Germany 1941

### 2. Progress and Problems in the field of preservation

In 2001, 27 films were duplicated. 25 nitrate titles were transferred to safety material.

The restoration of "Das Testament des Dr. Mabuse" has been finished.  
The Deutsches Filminstitut-DIF contributed also to last years restoration of "Metropolis", a project by Bundesarchiv-Filmarchiv and Friedrich Wilhelm Murnau Stiftung. The problems of digital film restoration which arised in this undertaking, have been the focus of the working group within the German Kinematheksverbund.  
The restoration of "Was ist los mit Nanette?", Germany 1928, is continued.

### 3. Cataloguing, Documentation, and Research

The filmarchives paper files are completely transferred to the digital database.

### 4. Film Showings, Exhibitions, Publications

During the year 2001, Deutsches Filminstitut – DIF presented:

- Regular film series in the Caligari Cinema, Wiesbaden.
- The film series "DIF presents" with monthly screenings and lectures in Frankfurt (in co-operation with the Deutsches Filmmuseum, Frankfurt/Main).
- The annual music film festival in Wiesbaden with several screenings.
- DIF has taken over the marketing and press campaign for the distribution of the CD-ROM "Die deutschen Filme", which was produced by a working team under the direction of DIF and is now available via DIF. It contains short data of all German feature films and assembles informations and visual material of the 100 most important German films.
- DIF finished the edition of German censorship documents in the Internet ([www.deutsches-filminstitut.de](http://www.deutsches-filminstitut.de)). Users may now find 7000 digitized facsimiles of original documents concerning 890 German and international films. The records present the verdicts and justifications of the Berlin Film Assessment Headquarters between 1920 and 1938 and therefore are a unique source for cultural studies.

## **5. Budgetary Matters, Relations with Government Authorities**

The fund was slightly increased, because DIF could convince the governmental authorities in the administration board to take over the higher costs for the staff. The fund raising for special projects was successful, too. The state government, the state of Hessen and the City of Wiesbaden, among others, members of the administration board, decided to support goEast – Festival of Central and East European Films.

## **6. International Relations (FIAP and others)**

Co-operation in the Executive Committee of ACE. DIF is responsible for the **ACE website**, introduced a new structure for the website and established new services. The new structure was represented during the ACE-GA in Rabat and realized during the summer of 2001. Besides the informations about ACE's activities, interesting programs of the EU on cultural heritage and an elaborate link list concerning the relevant topics of film archival work a special space ensures that every member has access to information concerning film preservation and restoration. In a second step the public will be informed with web-based multimedia documentations about typical issues like film reconstruction or film preservation.

Furthermore, DIF is responsible for the webbased edition of the **Joint European Filmography**. The work developed more complicated as supposed. Computer files supplied by ACE member institutions from fifteen countries during the period of 1993 to 1998 were analyzed, converted, and processed into a single database. Due to a great variability in the usage of country and language codes, date formats and other formal conventions, this step took slightly longer than anticipated. The resulting database comprises 51,895 film entries relating to an estimated number of 40,000 to 45,000 individual films. In order to facilitate the identification of intra-European co-productions appearing under different titles, auxiliary files of director's names and of corporate names such as production companies and contractors have been prepared. In the next step, to be completed during the first half of March 2002, the database will be transferred to an Internet server.

Close co-operation with different archives on behalf of the "**Collate**"- project. COLLATE is an international research & development project funded by the European Commission under the IST Programme's Cultural Heritage action lines. Launched in September 2000 it will run for three years. Project COLLATE (short for: Collaboratory for Annotation, Indexing and Retrieval of Digitized Historical Archive Material) set out to develop a Web-based collaboratory for archives, researchers and end-users working with digitized cultural material. The system functions both as virtual research center and as content-centric, user-driven information system dealing with the heritage of European historic films. Partners are Filmarchiv Austria and Národní Filmový Archiv, Praha.

## **7. Special Events – Miscellaneous**

- goEast – Festival of Central and East European Films:

The 1<sup>st</sup> Wiesbaden goEast film festival of the Central- and East-European film closed on Wednesday, April 11, 2001 with the award ceremony for best film and best direction. The new and novel festival found a positive response with the international experts as well as the interested regional audience. The program consisted of 87 films from 12 countries in 7 days, divided into different sections, including 41 feature films, 2 world premieres and 12 German premieres. goEast was able to welcome around 300 guests and visiting experts, around 100 of whom arrived from central- and East-Europe. 12 current productions from 10 countries, among the 3 documentaries, competed for the awards which totalled 20.000 €. Polish director, Krzysztof Zanussi, was head of the international jury of five. Besides the retrospective of films based on Pushkin's work the three-day filmhistorical Symposium on the subject „The image of the other: Caucasus“ was a success, too. Speakers from Tbilissi, Kiev, Moscow and Berlin not only emphasized unknown film history, but also provided an inter-cultural and interdisciplinary contribution to a deeper understanding of a current crisis.



## Annual Report 2001

### 1. Acquisitions of the year 2001 (selection)

#### Film Archive

Storage of prints of the German distributor PROKINO (100 titles/190 copies)

Integration of the complete archive of COLORAMA-Film (about 950 rolls)

Integration of the FRITZ GENSCHOW estate (14 titles/84 copies)

Integration of a collection of Bundesverband Jugend und Film e.V. (445 titles / 583 copies)

Purchase of a selection of literary adaptations produced in the US (20 copies; English language versions)

Purchase of a print of BLUEBEARD'S CASTLE (German version; dir. Michael Powell), and BESIEGED (dir. Bernardo Bertolucci)

Acquisitions to enlarge the collection of films by ROMUALD KARMAKUR: MANILA and HIMMLER-PROJEKT

Acquisitions to enlarge the collection of PAVEL SCHNABEL

Acquisitions to enlarge the collection FILZINGER

#### Non-Film-Archives

A bundle of Progress-Posters donated to the archives

Enlargement of the collection Kaskeline

Integration of a collection of negatives and prints by the photographer Hanns-Joachim Starczewski (early portrait- and theatre photos of Klaus Kinski)

Purchase of a collection of cinema programmes of the 1930ies

Purchase of a collection of 4000 portrait-photos and film-stills

Integration of a private collection of video-tapes (VHS/Betamax) comprising 11.000 titles captured in a data base

Purchase of a collection of 80 music scores

Purchase of a collection of 65 first-night performances of German and US-American movies of the 50s

## **2. Progress and problems in the field of preservation**

Besides the daily routine work (examination of film-prints, registration and extension of the stock, distribution, etc) the DFM has been able to integrate a number of significant collections. The prints stored for the German distributor Prokino (190 prints/100 titles) are presently being examined with respect to the condition of their preservation. Later they will be distributed by the DFM on behalf of Prokino. The recently acquired estate of the German producer and actor Fritz Genschow comprises 84 prints/14 titles, covering a range of adaptations of fairy-tales.

## **3. Cataloguing, documentation and research**

On the occasion of the thirtieth anniversary of the Kommunales Kino Frankfurt am Main/Kino im Deutschen Filmmuseum a research-project to document the history of this institution was launched. As a part of this project a data-base was established, capturing detailed information on all of the films screened since 1971. Initially, the data-base was designed for Deutsches Filmmuseum IntraNet, meanwhile a prototype of the internet-version can be seen on <http://www.deutsches-filmmuseum.de>

## **Library**

Books, videos and DVDs have been completely recorded within the library system Bibliotheca 2000; about 80 % of the magazines have been recorded.

Homepage and Web-OPAC:

It is possible to search the OPAC via Intra- and Internet ([www.museumsbibliotheken.frankfurt.de](http://www.museumsbibliotheken.frankfurt.de)). On this page all the relevant information for using the library can be found, new acquisitions are being listed on a monthly base. The file card box in the library has been replaced by computer facilities allowing OPAC access.

#### 4. Film screenings, exhibitions and publications

##### 4.1 Film screenings, film series (selection)

Festival Africa Alive VII; Filmland Polen; Alfred Hitchcock; King Vidor; films by Russian emigrants; Peter Sempel: Cinema-Extrem; Zanzibar International Film Festival; In memoriam Andrew L. Stone, Johan van der Keuken and Stanley Kramer; CineLatino Festival; New British Cinema; Ang Lee: Taiwan meets America; Filmland Slowenien; Filmland Griechenland; Australian Indigenous Film Festival; Kirchentag Frankfurt; Laetitia Masson: Arbeit, Geld, Liebe; Audrey Hepburn: a woman, the style; Werkschau Boris Barnet; Neues vietnamesisches Kino; Crazy: Psychiatrie im Film; Vincent van Gogh: Ein Leben in Leidenschaft; Cinéfete: Festival des französischen Films; Une femme voluptueuse; Children's Film Festival; Hommage an Michalis Cacoyannis; 2. Türkische Filmtage; Ich, Kinski; Abschied-Verlust-Trauer; Peter Greenaway; Verso Sud: Festival des italienischen Films; Unseen Cinema; MusicClipWorld; Blut (accompanying an exhibition of Schirn Kunsthalle and mak Frankfurt); 30 Jahre Kommunales Kino/Kino im Deutschen Filmmuseum;

##### 4.2 Exhibitions and Events (selection)

###### Ground floor:

November 29<sup>th</sup> - March 11<sup>th</sup> 2001: Obsessionen - Die Alpträumfabrik des Alfred Hitchcock (co-operation with film-museums Düsseldorf, Munich and Potsdam);

April 04<sup>th</sup> - June 17<sup>th</sup> 2001: Die Industrialisierung des Sehens – Lebende Bilder von Ottomar Anschütz ( co-operation with film-museum Düsseldorf);

July 11<sup>th</sup> - September 30, 2001: Audrey Hepburn: a woman, the style (co-operation with Museo Salvatore Ferragamo, Florenz);

October 24<sup>th</sup> 2001- January 27<sup>th</sup>, 2002: Ich, Kinski (co-operation with film-museum Potsdam)

###### 2. Floor / Gallery:

February 18<sup>th</sup> - April 1<sup>st</sup>: Kino-Xtrem (Movies and photos by Peter Sempel)

May 2<sup>nd</sup> - June 10<sup>th</sup>: 75 Jahre Film- und Videoclub Frankfurt

July 1<sup>st</sup> - September 16<sup>th</sup>: Hermana mia! - Meine Schwester: Fotografien von Brigitte Tast

October 2<sup>nd</sup> - November 11<sup>th</sup> Buchmessenland Griechenland: Malerei und Grafik im Kino

December 2<sup>nd</sup> - January 31<sup>st</sup>, 2002: 30 Jahre Kommunales Kino

###### Events:

May 5<sup>th</sup> and 6<sup>th</sup> : Tag der offenen Tür (Guided tours through the archives and collections)

June 9<sup>th</sup> : Lange Nacht der Museen (night opening of Frankfurt's museums)



July 13<sup>th</sup> – 20<sup>th</sup>: 7. Frankfurter Kinowoche (exceptional film nights, following the concept of combining interesting places with special films. The Kinowoche is an event which was initiated in 1995 by the Deutsches Filmmuseum.)

August 25<sup>th</sup> – 27<sup>th</sup>: Museumsuferfest (Public festival along the banks of the river Main);

September 17<sup>th</sup> – 28<sup>th</sup>: Kinderfilmfest (Children's Film Festival).

#### **4.3 Publications**

Ulrike Rechel, Johannes Kamps, Hans-Peter Reichmann, (Editors): Ich, Kinski. Kinematograph No. 16/2001. 272 S., ISBN-No.: 3-88799-063-3.

#### **5. Budgetary matters**

The budget allotted to the DFM by the City of Frankfurt amounted to approximately the same sum as in the previous year. Furthermore the DFM succeeded in gaining a number of private sponsors as well as governmental support for single projects.

#### **6. International relations**

In 2001 the DFM has maintained relations with a number of national and international institutions. There have been co-operations for exhibitions, retrospectives etc. with other German film museums and film institutions as well as international film-archives associated with the FIAF. The DFM has lent prints to several other institutions and festivals, altogether about 154 titles from its collection.

#### **7. Changes in staff**

No changes in staff.



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## ANNUAL REPORT 2001

### *1. Acquisitions of the year*

During the year a total of 350 fiction and non fiction films were acquired from various sources: 325 features and 25 shorts, mainly on 35mm and 16mm format (most of the films are Italian).

### *2. Progress in the field of preservation*

The following films were restored during the year:

GLI ULTIMI (Italy, 1963) by Vito Pandolfi (including trailer, out-takes and other production materials) together with Cineteca Nazionale-Scuola Nazionale di Cinema.

### *3. Cataloguing - Documentation- Research*

The archive has been equipped with computer hardware for the cataloguing of its collection of films, books, stills etc. As for the software, the aim is to have a cataloguing system according to the FIAF rules.

There have been 526 requests for research (by phone, fax, E-mail and mail) and 311 features and shorts (33 abroad) have been loaned for cultural purposes.

The following TV networks were supplied with assistance and material: RAI (Triest), Catalan TV.

#### *4. Film Showings-Exhibitions-Publications*

##### *FILM SHOWINGS*

Contemporary films and restored prints from various sources and prints from our archive were screened inside the Gemona theatre and open air, for a total of 40 screenings seen by about 8000 people.

##### *EXHIBITIONS*

GEMONA  
SENTIERI DEL WESTERN

GEMONA  
FRIULI 1976-2001 E OLTRE .

GEMONA  
UB IWERKS & WALT DISNEY: I PAPA' DI TOPOLINO.

##### *PUBLICATIONS*

1) GRIFFITHIANA, bilingual quarterly devoted to silent cinema and animation. Issues published in 2001: No. 66-70, 296 pages, ill., No. 71, 160 pages, ill. Italian and English

2) IL RAGGIO VERDE, newsletter of the Cineteca del Friuli; Italian only.

3) VHS "LA CARNIA TACE" a documentary made by Dante Spinotti

4) VHS "GEMONA PRIMA DEL TERREMOTO"

5) Booklet MAX OPHÜLS-IL PIACERE E IL DISINCANTO edited by Luca Giuliani and Luciano De Giusti, 112 pages., ill. Italian only.

6) Book DAL DOTT. CALLIGARI A LOLA-LOLA: IL CINEMA TEDESCO DEGLI ANNI VENTI E LA CRITICA ITALIANA di Vittorio Martinelli, 256 pages, Ill., Italian only

7) Book CINEMA ITALIANO DELLE ORIGINI: GLI AMBULANTI di Aldo Bernardini, 196 pages, ill, Italian only.

Plus the publications issued on the occasion of the 20th Pordenone Festival:

1) 20TH PORDENONE SILENT FILM FESTIVAL CATALOGUE / LE GIORNATE DEL CINEMA MUTO 2001 CATALOGO, 134 pages, in Italian and English.

2) THE GRIFFITH PROJECT, Volume 5 (Films produced in 1911), edited by

Paolo Cherchi Usai, 212 pages, in English. Published in cooperation with BFI.

3) OSCAR MICHEAUX & HIS CIRCLE by Pearl Bowser, Jane Gaines and Charles Musser, 354 pages, ill., English only. Published in cooperation with Indiana University Press.

**5. *Budgetary matters***

The Cineteca del Friuli is a private, non-profit institution with grants from Ministero della Cultura, Regione Friuli Venezia Giulia, Comune di Gemona. Its annual budget (not including the budget of the Pordenone festival) is approximately 700,000 US\$.

**6. *International relations***

In 2001 our representatives visited the following archives:

Honk Kong Film Archive

La Cinémathèque française, Paris

BFI Collections-National Film and Television Archive, London

Many of the FIAF archives and 1000 people (most of them foreigner) including historians, collectors and journalists attended the 19th Pordenone Silent Film Festival in Sacile (13-20 October 2001).





**SCOTTISH SCREEN ARCHIVE**

ANNUAL REPORT April 2000 - March 2001

The Archive's name was changed to Scottish Screen Archive (formerly Scottish Film and Television Archive) reflecting the broadening of acquisition from film only formats and drawing a closer identity with its parent organisation Scottish Screen (founded 1998).

Acquisitions

In the year under review 85 collections (some 2000 items) were accepted for viewing and appraisal for potential deposit. These include the personal copies and negatives of the films of Margaret Tait stored by her in the Orquill studios in Orkney, the company holdings of Edinburgh Film Productions 1965 - 1995, Peter Mullan's student film **A Boy and Others** (1981) and some 300 titles representing the archive of Edinburgh Cine and Video Society since the 1930's.

252 titles were selected and catalogued for permanent retention including the Alexander Lowe collection of Musselburgh life containing the earliest surviving colour film made in Scotland, and Cranhill Films powerful propaganda **Clyde Film** (1985). Bill Forsyth deposited a 35mm print of **Gregory's Two Girls** and Eddie McConnell deposited **The Disappearing Island** (1964) the first film produced by his and Laurence Hensons' company IFA Scotland. Tom Urie deposited a collection of films shot inside Lanarkshire steel works recording the last days of the traditional hand methods of steel production in the 1960's.

Implementing a new policy for acquiring Scottish made fiction film a list has been compiled of all indigenous fiction production since 1896. Contacts are being made with directors and producers with a view to locating missing titles and acquiring a representative collection of our national production.

With the funding and support of Comataidh Craolaidh Gaidhlig the Archive continues to acquire a comprehensive collection of contemporary Gaelic language broadcasts. 168 hours of material has been received on deposit with a reference/access collection enhanced by 225 hours.

Preservation

A complementary preservation programme for duplicating deteriorating acetic stock (safety film affected by vinegar syndrome) has seen 35,000 feet for material preserved.

239 titles have been brought into access through duplication to film prints or by transfer to videotape.

## Glasgow

### Cataloguing

At March 2001 the project team funded by the UK Heritage Lottery Fund had identified and logged over 5 million feet of film, adding 2325 titles to the catalogue database. The collections viewed have comprised 8mm, 9.5mm 16mm and 35mm gauges, amateur and professional, educational, industrial, family material, fictional and actuality footage.

### Exhibition

Screenings were presented at film theatres in Glasgow, Edinburgh and at the new Belmont in Aberdeen, and in collaboration with BAFTA Scotland a special event on women in documentary film with director Kay Mander, at Glasgow Film Theatre in March. The programme of illustrated talks to community groups, historical societies and heritage organisations continued.

### International relations

Material acquired through exchanges and inter-archival co-operation include **Wales V Scotland Rugby international at Cardiff 1914** and a surviving fragment of Pathe's 1911 **Robert Bruce, Episodes des Guerres de l'Independence Ecossaie** found in the Netherlands Audiovisual Archive. The Archive's Acquisition officer identified missing issues of the silent British newsreel **Topical Budget** in a collection of nitrate reels found in the former Salon cinema in Glasgow. Various titles have been collaboratively preserved with the Film and Video Archive of the Imperial War Museum in London..

The Curator attended the London Congress of FIAF, co-producing with colleagues from Wales an international workshop on collecting and preserving ancillary and oral evidence. The Gaelic Television officer attended the annual Congress of the International Federation of Television Archives (FIAT) and the Celtic Film and Television Festival.

Janet McBain

Archive Curator

Jan 2002

**ARCHIVO FÍLMICO ICAIC  
CINEMATECA DE CUBA**  
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**TRABAJOS DEL ARCHIVO FÍLMICO DURANTE EL AÑO 2001**

Uno de los más grandes problemas que afronta el trabajo en el Archivo, es la conservación del patrimonio cinematográfico. La falta de financiamiento, unido a las condiciones inadecuadas de almacenamiento, han provocado pérdidas parciales y hasta el deterioro de algunas obras.

Desde el año 2000, con el apoyo de la dirección del Instituto Cubano del Arte e Industrias Cinematográficas (ICAIC) y con recursos propios, se comenzó un trabajo dirigido a detener el deterioro de los fondos. La restauración y la preservación del patrimonio son tareas que actualmente rebasan las posibilidades financieras de la institución dada la situación económica que enfrenta el país. En estos momentos, contamos también con el apoyo financiero, mínimo pero alentador, de la dirección del gobierno nacional pero los logros apenas se avizoran y el momento requiere de urgencias.

**CONSERVACIÓN**

El departamento de conservación del Archivo Fílmico ICAIC, cuenta en estos momentos con un total de 86.000 rollos del fondo patrimonial que contienen: positivo, negativo y master. De estos fondos 16.000 rollos transitan por los grados 1,2 y 3 de acidez. Todas las bóvedas tienen equipos para el control de la humedad relativa y están climatizadas con 10° para los materiales de partida y 18° para el positivo.

En cuanto al equipamiento tenemos:

- 4 máquinas de fabricación polaca con más de 30 años de explotación, para el revisado y la restauración.
- 4 pegadores de scotch tape perforado de fabricación italiana.
- 2 pegadores de 16 y 35 mm de fabricación americana.
- 2 moviolas para visionar material positivo, marca KEM de fabricación alemana del año 1978.

Para los procesos técnicos contamos con los servicios del laboratorio a color del ICAIC el que nos ofrece:

- Restauración de negativos y master.
- Revelado y sincronización para copias.
- Limpieza ultrasónica.
- Limpieza manual.
- Tallado, laqueado, barnizado de copias; negativos y master.

En el año 2001 hemos incrementado el fondo con 16 filmes nacionales y 4 extranjeros. Fueron defectados con su ficha correspondiente (modelo T.R.2), 16 196 rollos de positivos y 5 593 de negativos y master, para un total de 21 789 rollos. Se limpiaron y restauraron 23 filmes con parámetros de TV. y se reprodujeron 12 master nuevos para el fondo. En cuanto a los ciclajes programados para el año se defectaron y revisaron 8 411 rollos. Una nota novedosa es que en nuestro departamento usamos la tecnología de revisar y restaurar a ocho fotogramas por defecto.

Para el 2002 esperamos darle comienzo a la duplicación del fondo que se encuentra en los grados 1,2 y 3 de acidez.

Tenemos también en nuestro centro un telecine de fabricación inglesa de la firma RANK CINTEL, con la marca MK-III C, para transferir a video en formatos BETACAM SP (PAL Y NTSC) y DV CAM. Este ha sido utilizado mayormente para prestar servicios a diferentes proyectos, pues no cuenta el Archivo con fondos de casetes suficientes (ni siquiera parcialmente) para comenzar a digitalizar el fondo de las copias de uso que en nuestro Archivo se encuentran. Estas copias han sido utilizadas para proyecciones culturales, tanto nacionales como extranjeras, así como para ser visionadas y marcadas sus imágenes en moviola para su posterior proceso en el telecine.

## **CATALOGACIÓN**

Durante el año, hemos prestado servicios de referencias; consultas de fotografías, revistas, guiones y fotocopias de documentos cinematográficos a 41 proyectos que incluyen variados temas: educativos y de superación cultural; -CINED, programas televisivos Universidad para todos y Mi TV,- políticos; - Mesas redondas sobre Playa Girón, Cuarenta Aniversario de la Proclamación del Carácter Socialista de la Revolución,- culturales; -documentales sobre La trova cubana, Benny Moré,- personalidades internacionales; - Hemingway, Galíndez,- entre otros trabajos realizados en el año que analizamos.

En informática se procesaron todas las fichas técnicas nacionales del año 2001. Se hizo la indización por descriptores de algunos materiales y se terminó la descripción por imágenes de ocho documentales de producción nacional. No se pudo comenzar a informatizar los fondos de producción extranjera debido a que las computadoras que tenemos actualmente han presentado roturas frecuentes y no tienen capacidad, por la caducidad, para almacenar este tipo de información.

## **DOCUMENTACIÓN**

### CINE CUBANO

- Continuamos la automatización del "Catálogo General del cine del ICAIC"(título provisional) de los investigadores María Eulalia Douglas, Sara Vega e Ivo Sarría, libro que se encuentra en proceso de publicación.
- Actualizamos la "Guía temática del cine del ICAIC", hasta el año 200. También se encuentra propuesto para su publicación.
- Revisamos y automatizamos la información sobre los premios y distinciones nacionales e internacionales obtenidos por la producción ICAIC 1960-1999.
- Atendimos la realización de tres tesis de grado universitario sobre temas del cine cubano.
- Continuamos la investigación sobre el origen y desarrollo de la cartelística cinematográfica, con vista a la recuperación y conservación de los carteles y una base de datos que se revelará en un catálogo o libro correspondiente.
- El libro "Carteles son... los carteles del ICAIC", a cargo de las especialistas Sara Vega y Alicia García se encuentra en proceso editorial.
- Entregamos "Coordenadas del cine cubano" a la Editorial Oriente para su publicación.
- Asesoría a la Muestra de Carteles presentada durante el Cine Plaza 2001.
- Se mantiene en proceso la elaboración de una publicación que deseamos periódica: "Cuadernos de la Cinemateca".

- Mantenemos interrumpidas algunas investigaciones del Departamento por las razones que se manifestaron desde el informe del año anterior.
- Presentamos la Muestra de Carteles de la UFA y el filme alemán Habanera en colaboración con el Instituto Goethe.
- Participación en el Encuentro de Diseño realizado en Casa de las Américas.

### AMÉRICA LATINA

- En esta área afrontamos problemas graves de información. La Oficina que atiende el Festival Internacional del Nuevo Cine Latinoamericano de La Habana se ha hecho cargo de recopilar y procesar todo lo relacionado con el cine latinoamericano y carecemos de las fuentes necesarias para nuestra actualización.

### CINE DE OTROS PAISES

- Atendimos consultas de 1253 usuarios
- Abrimos 435 nuevos files sobre filmes, personalidades o temáticas.
- Procesamos el contenido de 73 publicaciones periódicas.
- Tutoría de la Tesis "Dogma 95" por Alejandro Leyva.
- Culminación y presentación del libro "El cine soviético de principio a fin" de Zoia Barash, al Concurso de Investigación Cultural auspiciado por el Centro Juan Marinello.
- Preparación y publicación de un artículo sobre Mijail Romm para la revista Cine Cubano.
- Preparación de un artículo sobre Leni Reifensahl para su posterior publicación en la revista Cine Cubano.

### ADQUISICIONES

- 62 libros
- Recibimos muy pocas revistas, por el vencimiento y no renovación de suscripciones, situación agravada durante el año. Se mantienen: "Archivos de la Cinemateca"(Valencia), "Ecos"(Cuba-OCIC), "Film Preservation"(FIAF), "Kino"(Berlín) y "Cine Cubano".
- El parque de computadoras se encuentra en estado lastimero por roturas lo que dificulta el procesamiento automatizado de las colecciones de documentos.
- Mantuvimos actualizado el registro de nuevas adquisiciones y el tarjetero de revistas.
- No hemos podido continuar la catalogación de nuestra colección de fotos y carteles porque lo pasamos para un local en el Archivo Fílmico.
- Mantenemos la integración a la red BIBLIOCI mediante correo electrónico, en la que participan bibliotecarios y especialistas de centros de documentación de las cinematecas de América Latina.

### RELACIONES INTERNACIONALES

- Curamos una muestra de carteles de cine cubano para la Galería AIGA en Nueva York.
- Se participó en el evento Orphans of the Storm convocado por la Universidad de Carolina del Sur sobre filmes huérfanos.
- Participaron en el Festival Internacional de Cine de Valparaíso con conferencia sobre La guerra en el cine de Stanley Kubrick y retrospectiva y conferencia sobre la obra de Santiago Álvarez.
- Conferencia acerca del cine soviético en el Instituto Superior de Arte de Santiago de Chile.



- Preparación de ponencia para el I Encuentro de Biblioci.
- Participación del programador como Jurado en el Festival de Cine de Sao Paulo y en el 23 Festival del Nuevo Cine Latinoamericano de La Habana.
- Propuesta, aceptación y creación de la Cátedra de Restauración en coordinación con las cinematecas de América Latina, la Escuela Internacional de Cine de San Antonio, la Fundación del Nuevo Cine Latinoamericano y el Archivo Fílmico.

## COLABORACIONES

- Labor de Antonio Mazón como presidente de la Asociación Cubana de la Prensa Cinematográfica.
- Diseño de la programación del 23 Festival del Nuevo Cine Latinoamericano.

## PROGRAMACIÓN CINEMATOGRAFICA.

Las muestras más importantes del 2001 fueron:

Especiales (Que implican relaciones internacionales y gestiones de nuestro departamento)

- IX Festival del filme Francés (marzo)
- Festival del cine Suizo (noviembre)
- Festival de cine Italiano (septiembre)
- Muestra itinerante de Cine Argentino (octubre)
- Muestra de Cine francófono de Bélgica (noviembre)

Ciclos notables:

- Lo mejor de Fassbinder (enero)
- Los mejores filmes de nuestras vidas IV (enero)
- Literatura española y cine (febrero)
- Filmes significativos 1959-1999
- Lars Von Triers y Dogma'95 (abril)

En este mismo año el Archivo y la Cinemateca de Cuba, crearon un proyecto de Recuperación y Preservación del Archivo Fílmico que pretende fomentar una campaña de ayuda internacional a través de la cual dar a conocer los principales problemas que justifican la necesidad de este proyecto. Nos proponemos mejorar las condiciones físicas de almacenamiento de las copias; transferir de continuo a video todas las copias del patrimonio a fin de alargarle la vida útil a estas copias de acceso en películas; sustituir las computadoras actuales por otras mas modernas que permitan toda la documentación más importante de los fondos del Archivo en base de datos así como el scanner para las fotos. Esto entre las necesidades más urgentes. Queremos que el Archivo Fílmico mantenga su papel de encargado de preservar y custodiar el patrimonio cultural e histórico en imágenes a la vez que desarrolle y propicie actividades que posibiliten el progreso de investigaciones y realizaciones audiovisuales entre otros objetivos.

El Archivo Fílmico ICAIC y la Cinemateca de Cuba han tenido algunos cambios organizativos que en la actualidad quedan como sigue / Dpto. de Conservación: Pedro Beltrán / Dpto. de Catalogación: Alicia Domínguez Oliva / Dpto. de Documentación: Cuba: Maria Eulalia Douglas, Ivo Sarria, Sara Vega / Latinoamérica: Pedro Ortega / Norteamérica y Oeste de Europa: Alejandro Leyva / Asia, África y Europa Oriental: Zoia Barash / Documentación: Alicia García / Programación: Antonio Mazón Robau / Procesos Automatizados: Hilda González Rosado.

Elvira Rosell  
Directora  
Archivo Fílmico  
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28 January 2002

**ANNUAL REPORT OF YEAR 2000**

OUTSTANDING ACQUISITIONS OF THE YEAR

1. IN THE FIELD OF PRESERVATION

- Upgraded the film vault in Hanoi;
- Completion of the cool storehouse in Ho Chi Minh City;
- Finalisation of transferring vinegar affected films;
- Commencement of the software system on film quality management for actual usage;
- Well repaired an additional film-cleaning equipment for use;
- Periodical renovation of 10,000-plus film rolls including positive and negative, black-and-white and colour as well;
- Transferring in complex 22 film rolls for making full sets; reprinting 38 vinegar film rolls and another 84 rolls without sound negative;
- Moving for another place 20,000-plus film rolls for site clearance with purpose of renovation of film vault cover.

2. COLLECTIONS AND ARCHIVING

- Collected from Chinese Embassy 63 feature films, 143 documentaries and animations (around 800 rolls in total);
- Collected from domestic film agencies 9 feature films, 133 magnetic tapes, 10 animations and 16 documentaries;
- Purchased 1 overseas feature film for screening and archiving;
- Collected from other resources 7 videotapes of Vietnam War documentaries, 145 screenplays, 400 documents and stills.

3. CATALOGUING

- Sorted out 370 film rolls;
- Keyed in file-data of 132 films;
- Films and videotapes were transferred into 170 CD disks for archiving.

#### 4. RESEARCH & PUBLICATION

- 16 scientific projects on art and technique were carried out in which 8 nos have been completed while another 8 nos would be going on to year 2002;
- Completed 3 publications comprising the second publication in English only of "Film in South East Asia: Views from the region", "Socialisation of movie activity in Vietnam" and "Vietnamese Film Artists";
- Two symposiums on themes "How to have good screenplays" and "Discussion about position, functions due for a cameraman in the film-making team";
- "Nowadays Movie" Periodicals with 12 issues out (an issue per month).

#### 5. FILM SHOOTING AND SCREENING

- Over 1200m of movie film in 35mm format and 560 minute-long of video film were shot about important events taken place in Vietnam;
- 3 documentaries in which 2 movies and 1 video with total length of around 85 minutes were made;
- Screening for 310,000 viewers and over 100 symposium screening shows.

#### 6. BUDGET

Mainly resourced from the Government.

#### 5. INTERNATIONAL RELATIONS

- Participated in SEAPAVAA Annual Congress held in Bangkok, Thailand.
- Participated in FIAF Annual Congress held in Rabat, Morocco.
- Joining Asian-Pacific Film Festival held in Jakarta, Indonesia.
- Continuation of the cooperative program with PROGRESS Film-Verleih (in Germany) for access of Vietnamese archive film and footage.
- Taking part in various activities initiated by FIAF and SEAPAVAA.

FOR VIETNAM FILM INSTITUTE

HOANG NHU YEN

Director

**SUOMEN ELOKUVA-ARKISTO  
FINNISH FILM ARCHIVE  
HELSINKI, FINLAND**

**ACTIVITIES REPORT 2001**

**1. ACQUISITIONS OF THE YEAR**

The Finnish Film Archive's domestic film unit received 85 deposits which consisted of 39 prints of Finnish feature films, 525 prints of Finnish short films, and the pre-print material of 37 feature films and 384 short films. Short films figures include commercials and trailers. The foreign film unit received 35 deposits, 362 prints of foreign feature films, 76 prints of foreign short films and 233 trailers.

Depositions to video unit totalled 86, including 844 cassettes and 425 DVDs as statutory free exemplars. In addition the unit got over 2000 videos in other formats. Video unit has now over 55 000 catalogued titles.

The book library acquired 700 new book titles. 155 periodicals were subscribed or received as complimentary copies. The library has now 22 550 books and pamphlets, 800 titles of periodicals and 41 600 clipping files.

Depositions to document unit totalled 81. Stills and negatives from 700 domestic films and from 1100 foreign films were added to the photography collection.

The document unit received ca. 300 domestic and 600 foreign films scripts or dialogue lists. Posters from 1000 foreign and 230 domestic films were deposited. Nearly 1500 items of PR-material were also received. The document collection received also promotion videos, sound tapes, plenty of slides and advertising material in CD-ROM-format.

The museum collection accepted 40 deposits which contained nearly 400 artefacts. Total number of museum collection is now nearly 7500 items of which ca. 4300 has been catalogued to the new database.

**2. PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION**

44 600 metres of nitrate material was transferred to safety stock and 6 900 metres of acetate film was processed (total: 51 000 metres). Restored 145 films (titles) were mainly short films and newsreels.

Customer service in video unit caused difficulties in cataloguing and controlling acquisition.

Testing of digital technologies has started with 4 short films from around 1929. New prints of some of the first Finnish sound films were produced.

Picture was scanned on a Spirit Datacine, and synchronized with original sound from separate sound discs by re-timing the picture in Discreet inferno to match the sound. The finished footage was then re-recorded onto intermediate b/w film stock, and prints struck. We have also started tests of digital colour restoration, using the latest colour correction hardware to bring faded film back to life. Preliminary results are very promising. All tests were carried out using external services.

Digitalization of photography collection continued. Umax Mirage II-scanner and digital Fuji Pictostat 400 were brought into use. The digitalization of early Finnish posters in co-operation with the Helsinki University Library continued in 2001. The project of photographing museum pieces in digital form was started.

The Archive has 3 800 square meters of storage space, situated in five locations around Helsinki areas. The usage rate of the main storage in Otaniemi is now nearly 95 per cent.

A new major project was started as the construction of an extension of the Otaniemi archive vault was agreed between Ministry of Education, FFA and the State Property Office. The extension almost doubles our archive space giving us ca. 1000 square meters / 10 000 shelf meters in fully climated rooms. There are still difficulties in fitting the construction with local urban planning, but plans for the use of the vaults have been going on through the year.

### **3. CATALOGUING**

In 2001 nearly 8 000 new catalogue entries and over 20 000 inventory records of varying completeness were entered to the cataloguing system Tenho.

In addition, databases were checked and corrected in order to delete duplicate records and standardize the structure of the system.

Data structures of preservation activities and film traffic practices were developed.

The unit finalized its genre classification. Content descriptions and indexes of documentary films were compiled and added to the system.

The cataloguing unit participated in Elonet-project, which is a mutual extranet (later internet) portal between many film organizations.



#### 4. RESEARCH AND PUBLICATIONS

The Finnish National Filmography reached its ninth volume covering the years 1981-1985. The tenth volume is due to appear in 2002, volume 11 in 2003 and volume 12 in 2005.

#### 5. FILM PROGRAMMING

There were 576 screenings of 329 different films at the archive's cinema Orion in Helsinki. The total attendance was 35.439, and the average attendance per screening 61,5. Cinema Orion was closed 1.5.–27.8. for repairs, and 27.11.–2.12. there was the successful Kettupäivät Film Festival in the cinema, whose attendance is not included in the statistics above. There were also 158 regional screenings in 8 university cities (Joensuu, Jyväskylä, Lahti, Oulu, Rovaniemi, Tampere, Turku, and Vaasa).

The major themes of the programming in Helsinki were:

**SPRING SEASON:** Walt Disney Centenary, American Cinema (with lectures), U.S. Millennium Tour, Universal Comedy Tour, Henri-Georges Clouzot, Claude Sautet, Polish Cinema, Roman Polanski, The Other Soviet Cinema, F.W. Murnau, Aarne Tarkas, Treasures from the Finnish Film Archive, Italowestern

**AUTUMN SEASON:** Mauritz Stiller, Konrad Tallroth, Luchino Visconti, Jean Epstein, Blier & Blier, Animation (with lectures), F.M. Dostoevsky, Raoul Walsh, Andrzej Wajda, Steven Soderbergh, Drugs, Avanto Festival of Avantgarde Cinema, Hannu Leminen, Eino Ruutsalo, Film Production in Turku, The Oldest Foreign Treasures from the Finnish Film Archive, The Centenaries of Gary Cooper and Clark Gable, Klaus Kinski, Edgar Wallace, Peter Jackson

Among the foreign guests were: Vladimir Dmitriev (Gosfilmofond / The Other Soviet Cinema), Stefan Drössler and Aljoscha Zimmermann (Munich / F.W. Murnau), Anne Morra (MoMA / U.S. Millennium Tour), Jan-Erik Billinger, Rolf Lindfors, Inga Adolfsson, and Matti Bye Ensemble, and Håkan Carlsson (Sweden / Mauritz Stiller), Beat Presser (Klaus Kinski), Claudine Kaufmann (Cinémathèque française / Jean Epstein), and Professor Peeter Torop (University of Dorpat / F.M. Dostoevsky).

The Finnish Film Archive's Cinema Orion, a beautiful Art Deco creation from 1927, was thoroughly restored in 2001 according to the original plans: the facade was reconstructed, the original ornament floor of the foyer uncovered, the walls and ceilings were painted according to the original colour scheme, the seats were repaired, and all carpeting and upholstery was replaced. Also the structures of the cinema were repaired, the air-conditioning rebuilt at great expense, and all cables replaced. The cinema's security conditions were carefully updated. The result of the thorough repairs is a cinema which combines Art Deco beauty with state-of-the art technology. The fast

realization of the complex restoration project was enabled by special funds from the Ministry of Culture, and the reception was enthusiastic as the cinema was opened for the autumn season.

## **6. INTERNATIONAL RELATIONS**

FFA organized several retrospectives and participated in international film weeks. Many events were carried out in close co-operation with the Finnish Film Foundation. Le Festival du Cinéma Nordique in Rouen, France made a tribute to Markku Lehmuskallio. The Finnish Institute in Paris made a programme of Finnish melodramas called "Amours noires", a programme of Finnish documentaries and a programme of Finnish youth films called "Fureur de vivre". Tokyo Filmex festival made a tribute to Nyrki Tapiovaara.

Subtitled Finnish films from our collections were screened in film archives, cultural institutes and festivals in Estonia, France, Germany, Greece, Japan, Russia, Sweden, U.S.A.

Mr. Matti Lukkarila visited Berlin Film Festival. Mr. Timo Matoniemi participated in the P.I.P workshop in Stockholm. The FIAF Congress in Rabat was attended by Mr. Matti Lukkarila and Ms. Satu Laaksonen. Ms. Satu Laaksonen visited Cannes Film Festival. Mr. Antti Alanen participated in the Il Cinema Ritrovato in Bologna. Le Giornate del Cinema Muto in Sacile was visited by Mr. Matti Lukkarila, Mr. Antti Alanen and Mr. Juha Kindberg. Mr. Henry Bacon visited London Film Festival. Mr. Matti Lukkarila, Ms. Outi Heiskanen, Mr. Mikko Kuutti, Mr. Ilkka Kippola and Mr. Juha Kindberg took part in the Nordic Archive Conference in Copenhagen. Mr. Mikko Kuutti took part in the Archimedia seminar The Vinegar Syndrome II in Madrid. Mr. Lauri Tykkyläinen visited Muzei Kino, Moscow.

## **7. BUDGET**

The Archive is financed by the Ministry of Education. In 2001, the total budget was 2.938.243 Euros. The finance and personnel department prepared to use Euros and updated computer systems so as to secure their smooth functioning amidst these changes. There were 47 persons permanently employed.

## **8. SPECIAL ACHIEVEMENTS**

Intranet-system was opened and it was established as standard forum for information activities.

**Hong Kong Film Archive**  
**Annual Report 2001**

**Introduction**

After much preparation and planning, the Archive was officially opened on 3<sup>rd</sup> January 2001. The opening was marked by a series of events including an exhibition entitled "Hong Kong on The Silver Screen" and the opening film programme "Asian Film Archive Treasures" featuring the classics from India, Indonesia, Japan, the Philippines, South Korea, Thailand and Vietnam. In addition, the Archive also organized three symposia entitled "Film Preservation : Why We Bother?"; "Asia's Fragile Film Heritage : The Challenge of Survival"; and "How the Film Archive Serves the Public". The opening symposium was officiated by the Chairman and the Senior Administration of the FIAF.

**Acquisition**

2. In 2001, the Archive acquired 184,000 film-related materials and 558 films. Since the opening, the Archive has established close relationship with film personalities and film production companies. In a collaboration with an independent video and filmmaker presenting a programme titled "i-GENERATIONS" the Archive subsequently acquired 100 short films and videos from the participants. Concurrently, the Archive's collection was boosted by deposit of a large quantity of films and materials from the First Distributor Ltd., a major film distributor in Hong Kong.

3. The collection of the Hong Kong Film Archive now comprises 4,300 film titles and 899,000 items of film related materials.

**Cataloguing/Resource Centre**

4. With the completion of the computerization of cataloguing project upon the Archive's official opening, the Cataloguing Section has expanded its functions from cataloguing and reference collection building to provision of information and reference enquiry services at the Resource Centre of the Archive.

5. Since its official opening, the Resource Centre has attracted 141,692 users, 22,207 of whom have used our information and documentation services. 3,271 users have viewed our audiovisual materials in our viewing booths. Meanwhile, we have served 23,326 local and overseas enquiries received in person, by telephone, email, fax or letter.

6. To cope the public's growing demand of information services, the Cataloguing/Resource Centre Unit, with the assistance of the Acquisitions Unit, has acquired 11,324 volumes of books, 541 titles of periodicals plus a total of 179,793 items of film-related documentation and audio-visual materials. These materials include movie still, posters, handbills, film programmes, scripts, video tapes, laser discs, VCDs, DVDs, audio tapes, CDs, and CD ROMs. More cataloguing staff have been trained to deal with the cataloguing work of the constant intakes of the collections. The catalogue of the Archive is now available in the Internet via our website : <http://www.filmarchive.gov.hk>

7. In the near future, we plan to improve our services to better serve the public. Our improvement projects include digitization of movie stills and posters, addition of viewing booths and audiovisual equipment, and provision of electronic resources.

### **Conservation**

8. The official opening of the Archive signifies a change in the conservation work requirement. In addition to the preservation of films that are pertaining to the Archive's collection, the conservation unit also has to cope with the conservation need for film in the programming of the Archive. The technical team of the Archive continued the process of verification of film reels in our collection. In 2001, the team has completed 1310 film reels and has input the technical data including intellectual information and conditions of the films in the computer system. Meanwhile, the Conservation Section of the Archive undertook to provide conservation service to preserve the continuous intake of films and film-related materials that came into our collection in 2001.

9. The film programmes presented by the Archive had proved to be very popular with the people of Hong Kong. To ensure that the films (show copies) selected were in a good condition for screening, our conservation team had to check every reel of the films and to follow up with preservation procedures as appropriate and to make markings to guide the projector in the course of screening. In 2001, the Conservation Unit has conserve and repair 163 films and 238 videos for programming purpose and a total number of 321 films have undergone detailed examination for condition documentation. Taking into account the number of screenings undertaken by the Archive in 2001, the workload in this respect was tremendous.

10. Furthermore, conservation advices were given to various units to support their work. The huge increase in the acquisition of both film and film-related materials in 2001 was supplemented by conservation team during each acquisition. To celebrate International Museum Day 2001, an exhibition titled "Preservation and Restoration of Films" introducing the preservation effort of the Archive was organized. During the exhibition, demonstration sessions were conducted to show the actual conservation work on film materials to the general public.

### **Programmes and Activities**

11. During the year, the Hong Kong Film Archive has organized 17 film programmes and 11 exhibitions, with details given below :

<b>Film Programmes</b>	<b>Exhibitions</b>
1. Asian Film Archive Treasures	1. Hong Kong On the Silver Screen
2. Time to Laugh, Time to Sing	2. Living in Hong Kong – the 50's and 60's – Eating & Dressing
3. Look Back in Glory : A Century of Chinese Cinema – Part 1	3. Living in Hong Kong – the 50's and 60's – Living & Commuting
4. Look Back in Glory : A Century of Chinese Cinema – Part 2	4. Hong Kong Cinema from Handicraft to High Tech.
5. Archive Treasures – Gems From	5. Dream Factory Revisited – Film



Overseas	Personalities' Profile
6. Beijing Opera on Films	6. Beijing Opera Artifacts
7. Dream Factory Revisited	7. Dream Teams of the Silver Screen
8. The Celluloid Swordsman : Tsui Hark and His Cinema	8. The Celluloid Swordsman : Tsui Hark and His Cinema
9. Mandarin Film Week	9. i-GENERATIONs – Rewind
10. Archival Treasures : the Changing Images of Tang Bik-wan	10. i-GENERATIONs – Cut-uncut
11. Flight of Fancy	11. Panorama of Great Wall, Feng Huang & Sun Luen Studios
12. No Regrets for Our Youth : Wong Yiu's Popular Films	
13. i-GENERATIONs	
14. The Progressive Tradition : Films of Great Wall, Feng Huang and Sun Luen Studios	
15. Legendary Film Series	
16. Paper Cutting Magic in films	
17 Young John Woo's French Favourites	

### **Publications**

12. The Film Archive has published the second volume of the series on *Monographs of Hong Kong Film Veterans*. The book titled *An Age of Idealism: Great Wall & Feng Huang Days* covered recollections by nine film veterans on how they realised the ideals that they had of their country in the course of momentous historical changes. It offers a glimpse into a page of film history many have forgotten or neglected.

13. The quarterly *HKFA Newsletter* was widely distributed to local cultural organisations, viewing card holders of the HKFA Resource Centre and overseas archives. Since the opening of the Archive building in January 2001, the web version of the *Newsletter* has also been available.

14. Promotional and educational leaflets such as on “Preservation of Films” were produced to enhance public awareness of our cinematic heritage.

### **Budgetary Matters**

15. In 2001, the staffing structure of the Hong Kong Film Archive was further enhanced to absorb the additional workload and activities. Now, we have a staff force of 50 people taking care of 8 operational units in the Archive. The budget for 2001 was around US\$5.2 million.

### **International Relations**

16. On overseas relations, our Manager, Mr. Isaac LEUNG, attended the 57<sup>th</sup> FIAF Congress in Rabat, Morocco in April 2001. On the occasion of the opening of the Hong Kong Film Archive on 3 January 2001, we were honoured by the attendance of representatives from major film archives in Asia, including China, Taiwan, Japan, South Korea, the Philippines, Thailand, Vietnam and India.







Istanbul

**SİNEMA-TV ENSTİTÜSÜ - Turkish Film and TV Institute**

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**ANNUAL REPORT 2001**

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**ACQUISITIONS OF THE YEAR**

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We have added 44 original negatives of national productions and 30 foreign documentaries in 16mm. to our archive.

During the year 16 national and 29 foreign films are telecined and presented to researchers.

Film companies and cineastes continued to donate various motion picture equipment for our cinema museum which is still in preparation for opening.

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**PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION**

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During 2001 nitrate based films which belong to the period of Ottoman Empire and first years of Turkish Republic were continued to be restored and printed to safety base. In the frame of this work the documentary film of Atatürk and American Ambassador Joseph C. Grew's visit to "Atatürk Forest" and Atatürk's speech to Americans in 11 November 1930 was restored and the first screening was made.

During the year total 10.000 meters of nitrate based film were transferred to safety.

In addition the films "Çalikusu" (acetate, BW, Dir: Osman Seden), "Namus Ugruna" (acetate, BW, Dir: Osman Seden) were restored and release prints were made.

We renewed some parts of Victoria 5 projection ourselves. This was used for checking printed copies in our laboratory.

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**CATALOGUING, DOCUMENTATION AND RESEARCH**

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Our institute gave service to 15 foundations; sush as universities, high schools, foreign documentary producers, television companies and cineastes by supplying seventy-three document, film and poster.

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**FILM SHOWINGS, EXHIBITIONS AND PUBLICATIONS**

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In 2001 "The American Film Preservation Showcase" was organised by Library of Congress and Istanbul American Consulate between 30 May – 15 June 2001. Istanbul American Consul Frank J. Urbancic and many cineastes joined to the opening. The opening film was the documentary of Atatürk and American Ambassador Joseph C. Grew dated 11 November 1930. This screening was useful to emphasize the importance of film

preservation and cinematographic heritage. Also it took media's attention to the importance of film archiving.

During the showcase, the exhibition of American classics' posters was organised.

Besides, during the first Istanbul Women Biennale 50 films on women problems and women directors' films were shown. (19-30 March 2001).

Throughout the year national and foreign movies, documentaries were shown to applicants such as researchers, film students in the video viewing booths in our library which is open to public.

431 cinema students, 71 researchers got benefit from this service.

In 2001, our Institute supported Mannheim Film Festival, Turkish Film Screenings of BFI NFTVA, Montpellier Film Festival, Strasbourg Film Festival, Istanbul Film Festival, Istanbul International Encounter of Cinema and History, International Izmir Fair by lending prints from its collection.

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### **INTERNATIONAL RELATIONS**

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Within the scope of "The American Film Preservation Showcase" our colleague Michael Mashon visited our Institute. He gave a conference on film preservation and the problems of archiving. Also Mr. Mashon gave information about restoration process of shown films during the screening.

The Rector of Bulgaria Cinema Academy (NATFIZ) Prof. Zdravko Mitkov, Vice Rectors Prof. Ludmil Staykov, Prof. Stanislav Semerdjiev and students of the Academy were joined the "Film School Encounter" organised by our Institute during 16 – 19 May 2001. The student films from Istanbul film schools and NATFIZ Academy were shown and the problems of cinema education was discussed.

During 10 – 24 June 2001 our Institute's director Prof.Sami Sekeroglu and Assos. Prof. Cem Odman, Alev Idrisoglu and a group of student visited NATFIZ Academy and the film laboratories in Sofia.

Our colleague from Cinémathèque de Bretagne Mr. Jean Pierre Berthomé visited our Institute in 7 May 2001 and gave a conference on the development of set designing in cinema.

MINISTÈRE DE LA DÉFENSE

**ecpa ▶ d**

ETABLISSEMENT  
DE COMMUNICATION  
ET DE PRODUCTION  
AUDIOVISUELLE  
DE LA DÉFENSE

PÔLE DES ARCHIVES

Chef de bataillon  
Pascal ROBERT

## RAPPORT D'ACTIVITES ANNUEL 2001

### **L'ECPAD**

L'Établissement de communication et de production audiovisuelle de la défense (ECPAD) a été créé par décret du 18 avril 2001 publié au Journal Officiel, devenant ainsi établissement public à caractère administratif, placé sous la tutelle du ministre de la Défense. Son siège est au Fort d'Ivry, à Ivry-Sur-Seine (France).

Cet établissement succède ainsi à l'Établissement cinématographique et photographique des armées (ECPA).

Le 25 juin 2001, le Contrôleur des Armées Jean Tennéroni est nommé directeur de l'ECPAD, en remplacement du Colonel Alain Boitard.

### **Les archives audiovisuelles de l'ECPAD**

Au sein de l'ECPAD, les archives cinématographiques, vidéo et photographiques sont conservées au Pôle des Archives, dirigé par le Chef de Bataillon Pascal Robert, secondé par Lucile Grand, conservateur du patrimoine.

Le Pôle des Archives désormais se compose de trois départements :

- Département Restauration et Conservation, dirigé par le Capitaine Guy Germain
- Département Enrichissement Documentaire, dirigé par Lucile Grand
- Département Consultation des Fonds, dirigé par Emmanuel Thomassin

## 1. Acquisitions de l'année

Pour l'année 2001, ces acquisitions sont de 2 ordres :

- les versements de la production audiovisuelle de l'ECPAD
  - 61 titres de produits montés
  - 10 titres de reportages
  - 509 cassettes de rushes
- les films d'amateurs : 7 titres, soit 18 bobines de format 8 mm ou 16 mm
  - le film *Capitaine Hugues Bedetti, un officier du Génie en Indochine, 1948-1954* a été doté d'un commentaire de l'auteur,
  - par l'intermédiaire du Service historique de la Marine à Toulon, nous sont parvenues 7 bobines tournées par René Ruffier, officier marinier, au cours de ses campagnes en Indochine, en Méditerranée et en Mauritanie de 1945 à 1956,
  - le médecin général Pierre Niaussat nous a donné un film 16 mm consacré à l'Hôpital maritime de Sidi-Abdallah de Bizerte (Tunisie), film muet avec intertitres réalisé en 1953,
  - un contrat de cession est en cours avec le colonel Marcel Baudin, réalisateur d'un film intitulé *Sahara, la force de vie* consacré à ses activités méharistes au Sahara entre 1955 et 1961.

## 2. Conservation et travaux de restauration

- Plan de sauvegarde (contretypage, restauration et tirage de films) : 177 bobines appartenant aux séries ACT (rushes cinéma du Service cinématographique des armées), AA (Actualités allemandes de la Seconde Guerre mondiale) et SA (rushes cinéma des Services alliés de la Seconde Guerre mondiale). Ce chiffre correspond à un volume total de 38 459 mètres.
- Opérationnel à partir de mars 2001, le télécinéma mis en place au sein du Pôle des Archives a permis le transfert sur support vidéo de 105 bobines.
- En août et septembre 2001, 2 casemates ont été vidées de leur contenu : 38 000 bobines correspondant à des copies de chutes 35 mm et à des copies d'exploitation 16 mm devenues inexploitable. Depuis, des travaux d'infrastructure importants sont entrepris pour améliorer la climatisation de ces casemates.
- En fin d'année a débuté un inventaire exhaustif de l'ensemble des archives conservées à l'ECPAD (bobines de film, bandes vidéo, négatifs photo, diapositives, albums photo et plaques de verre). Destiné à être remis à la DMPA (Direction de Mémoire, du Patrimoine et des Archives), à qui incombe entre autres la politique culturelle, archivistique et patrimoniale du ministère de la Défense, ses résultats seront connus en 2002.

## 3. Catalogage, documentation et recherche

Cette année, l'enrichissement documentaire de notre base de données informatisée Westhèque a plus précisément porté sur :

- Les rushes tournés par les opérateurs du Service cinématographique des armées pendant la guerre d'Algérie (1954-62) ; en application de la *Circulaire du 13 avril 2001 relative à l'accès aux archives publiques en relation avec la guerre d'Algérie* signée par le Premier ministre Lionel Jospin, un inventaire de ce fonds (1 595 titres au total) a été réalisé et toutes les notices ont été créées dans notre base de données. Dans un premier temps, ces



notices mentionnent titres, références, lieux, opérateurs, dates et quelques mots clefs, puis seront complétées en 2002.

- Les Actualités militaires françaises en Allemagne, films d'actualité réalisés par le Service cinématographique des Forces françaises en Allemagne entre 1951 et 1956 : 97 notices ont été entièrement renseignées sur un total de 156.
- Le désherbage des rushes vidéo de la participation française en ex-Yougoslavie.

Parallèlement à cet enrichissement documentaire, les documentalistes ont, tout au long de cette année 2001, participé à l'élaboration du site Internet [www.ecpad.fr](http://www.ecpad.fr) mis en ligne le 8 janvier 2002. Ce site présente dans un premier temps une sélection de 686 photographies et 47 films issus des fonds d'archives de l'ECPAD. Répartis en 4 collections (Première Guerre mondiale, Seconde Guerre mondiale, Guerres de décolonisation et Défense contemporaine), les films sont dotés d'une notice complète avec générique, résumé et extrait vidéo. Ce site a pour ambition d'être périodiquement enrichi.

En 2001, le nombre de conventions de recherche, destinées à faciliter l'accès et l'étude des archives de l'ECPAD aux chercheurs, s'élève à 22. Deux thématiques prévalent parmi ces travaux universitaires : la Première Guerre mondiale et la période coloniale (Afrique Noire et guerre d'Algérie). Parmi ces conventions, trois sont envisagées avec des élèves de la FEMIS (Fondation européenne pour les métiers de l'image et du son), école de cinéma située à Paris.

#### 4. Diffusion

- Prêt de 2 copies, *Libération du camp de Buchenwald* (1945) et *Camp de travailleurs forcés de Nordhausen* (1945), projetées le 7 mars 2001 à l'auditorium de la Bibliothèque nationale de France (Paris) dans le cadre de la soirée thématique « Le XXe siècle des historiens ».
- Prêt de 5 films réalisés en 1941, *Aux confins de l'Empire : les grands nomades de l'armée* de Maurice Noël, *L'entrevue de Saint-Florentin-Vergigny*, *Under the cross of Lorraine*, *Dick l'ami des soldats* et *Le Général de Gaulle en Syrie*, au Festival international du film militaire de Rome (4-11 novembre 2001).
- Prêt de plusieurs films d'instruction du Service cinématographique des Armées, projetés le 20 novembre 2001 à l'auditorium Austerlitz du Musée de l'Armée (Paris) dans le cadre du colloque « L'école du soldat : l'apprentissage de la guerre par l'image et par l'objet, XVe-XXIe siècles ».
- Prêt de 2 films, *Tirailleurs sénégalais en Alsace* (1918) et *Tirailleurs sénégalais* (1920), projetés le 1<sup>er</sup> décembre 2001 à l'Institut du monde arabe (Paris) dans le cadre d'une conférence consacrée à la mémoire coloniale et à ses images.

Par ailleurs, dans le second semestre 2001, le Pôle des Archives a préparé une « Carte Blanche à l'ECPAD », organisée par la Cinémathèque de Bretagne : 2 projections de films des collections de l'ECPAD sont prévues à Brest et Lorient, en mars 2002.

#### 5. Budget

En 2001, le budget alloué aux travaux du plan nitrates s'élève à 216 400 € (1,42 MF), montant en augmentation de 42% par rapport à celui de l'année précédente.

## **6. Relations internationales**

Dans le cadre du 57<sup>e</sup> congrès annuel de la FIAF (Rabat, 20-29 avril 2001), l'ECPAD a prêté 8 copies de films coloniaux, projetées lors du symposium « Cinéma colonial : patrimoine filmique emprunté ».

En mai 2001, nous avons reçu la visite d'une délégation du Vietnam Film Institute.

Le Capitaine Guy Germain a participé au séminaire Archimédia « Le syndrome du vinaigre (II) : solutions théoriques et réalités des cinémathèques », organisé par la Filmoteca Española et la Cinémathèque royale de Belgique, à Madrid (13-15 décembre 2001).

**ISRAEL FILM ARCHIVE – JERUSALEM CINEMATHEQUE**  
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**Tel: 972 2 672 4131 Fax: 972 2 671 3044**  
**Website: [www.jer-cin.org.il](http://www.jer-cin.org.il)**  
**e-mail: [jer-cin@jer-cin.org.il](mailto:jer-cin@jer-cin.org.il)**

**ANNUAL REPORT 2001**

All statistics refer to the year Jan. 1, 2001 – Dec. 31, 2001.

<b>1.</b>	<b><u>Acquisitions for the year 2001</u></b>	<b><u>Total Collection</u></b>
prints:	1021	27,663
titles:	903	14,999
film negatives:	190	4,595
videotapes:	1,950	28,780

**Israeli Collection**

Titles added to the Israeli collection in 2001: Features: 31/ Shorts: 13/ Documentaries: 98

Israeli institutions and companies who deposited films in the Archive include:

Shani films, Smadar Azrieli, Matalon Films, Ministry of Foreign Affairs, Transfax Film Productions, United King Films

Israeli filmmakers who deposited films in the Archive:

Anat Assoulin, Michal Bat Adam, Gur Bentvich, Amos Gitai, Nizar Hassan, Avi Neshet, Yosef Pitchhadze, Eran Riklis, Marek Rozenbaum, Eyal Shirai, Dan Wolman,

Some of the more important additions on 35 mm to the Israeli feature collection include:

ACHOT ZARA (FOREIGN SISTER) \* ASFALT TSAHOV (YELLOW ASPHALT) \* BESAME MUCHO \* KIPPUR \* HAHESDER (TIME OF FAVOR) \* KIKAR HACHALOMOT (D ESPERADO SQUARE) \* MADE IN ISRAEL \* MARS TURKI (CLEAN SWEEP) \* \* ODOT HAMONITIN (A MATTER OF REPUTATION)

The archive has continued its efforts to complete its Israeli feature collection. Additional Israeli films that were added to the Archive's collection this year include:

SHTETL ETZBA'OT MITZIDON (RICOCHET – 1986) \* LENEGED EINAYIM MA'ARAVIOT (UNDER WESTERN EYES – 1996)

Footage and rushes from the semi-documentary musical films SHABLUL (1971) and LOOL (1988) were donated, providing remarkable footage of Israel pop icons of the 1960s, 70s and 80s.

And the following Israeli documentary films were received on film:

RESHIMAT AHAVA (LOVE INVENTORY) \* HAKOMEDIANTIM (THE COMEDIANT)

**International Collection**

Deposits from local distribution representatives of European and American film companies permit us to expand our screening collection to include many popular films released during the past 10 years, all of which include Hebrew subtitles. Some of the international films that have been added to the collection:

AFTER LIFE \* AMATEUR \* ANGEL AT MY TABLE \* THE APPLE \* CARO DIARIO \* THE CARRIERS ARE WAITING \* CELEBRATION (FESTEN) \* CHUNGKING EXPRESS \* CLAIRE DOLAN \* CROUCHING TIGER HIDDEN DRAGON \* THE CUP \* DANCER IN THE DARK \* EDWARD 2 \* FLIRT \* GABBEH \* GADJO DILLO \* LE GOUT DES AUTRES \* THE HANGING

GARDEN \* LOVE AND DEATH ON LONG ISLAND \* MATCH FACTORY GIRL \* ME MYSELF I \* MY NAME IS JOE \* NELLY AND MR. ARNAUD \* ONCE WERE WARRIORS \* ORLANDO \* PARIS BY NIGHT \* UN PONT ENTRE DEUX RIVES \* THE PRINCESS AND THE WARRIOR \* ROSETTA \* THE SHOWER (XIZHAO) \* SILENCE (SOKHOUT) \* SNAPPER \* THE SON'S ROOM (LA STANZA DEL FIGLIO) \* THOMAS IN LOVE \* TIME OF MIRACLES \* TRUST \* TREMBLING BEFORE G-D \* THE UNBELIEVABLE TRUTH \* LA VIE ET RIEN D'AUTRE \* WOMAN SESAME OIL MAKER \*

Special Additions include a collection of prints of German films deposited by the Goethe Institut-Internationales for safekeeping. The Hebrew-subtitled prints include films by filmmakers such as Fassbinder, Herzog, Wenders, Schlöndorff, Verhoeven and more. Some of the titles include:

THE AMERICAN FRIEND \* BEYOND SILENCE \* THE BITTER TEARS OF PETRA VON KANT \* BYE BYE AMERICA \* CELESTE \* DESPAIR \* FOX AND HIS FREIHEIT \* GERMANY PALE MOTHER \* GIRL ROSEMARY \* HEART OF GLASS \* HUNGER YEARS \* IN A YEAR OF 13 MOONS \* KNIFE IN THE HEAD \* LEFT HANDED WOMAN \* THE LOST HONOR OF KATHERINA BLUM \* LOVE IS COLDER THAN DEATH \* MARLENE \* THE MARRIAGE OF MARIA BRAUN \* MOTHER KUSTLER GOES TO HEAVEN \* MURDERERS AMONG US \* MY NAME IS BERTOLT BRECHT \* NAKED AMONG WOLVES \* NOTEBOOK ON CITIES \* SCHOOLMASTER \* THE SECOND AWAKENING OF CHRIST \* THE STATIONMASTER'S WIFE \*

#### **Jewish Collection**

The Archive collects both Israeli films and films of Jewish interest as part of its national heritage collection. Notable films of Jewish interest that were acquired in 2001 on 35 mm: EUROPA EUROPA \* BRIDGE \* JEWBOY LEVI \*

#### **2. Progress and problems in the field of preservation**

During the year 2001, the Archive acquired the following numbers of preservation negatives of Israeli films: Israeli feature: 10/ Israeli Shorts: 3/ Israeli documentaries: 177

Some of the negatives of Israeli features that were added to the collection in 2001:

MUL HAYE'AROT (FACING THE FORESTS) \* MASHEHU TOTALI (TOTAL LOVE) \* SHALOSH AKHAYOT (THREE SISTERS)

The Archive has begun to undertake a project of digitization of the many rare, historical and important 35 mm and 16 mm films in our archive totaling over 400 hours of footage. This material has enormous research value and is one of the unique and extraordinary aspects of the archive. In 2001 we began the digitization of documentary Holocaust film material, and will continue this project with the digitization of Israeli film collection and Pre-State of Israel collection.

#### **3. Cataloguing, documentation and research**

In collaboration with filmmaker and film historian Ya'akov Gross and using the archive's collection, the Israel Film Archive – Jerusalem Cinematheque continues to produce films documenting the early years of the Israeli film industry. Two films were produced in 2001:

YOFI SHEL MOLEDET (MOLEDET): Weaves together newsreels, advertisements and documentaries made between 1927 and 1934 by the first film laboratory in Tel Aviv, "Moledet". The film uncovers a rare source of visual documentation of the pre-State period and of the beginnings of the film industry in Israel. The film premiered at the 18<sup>th</sup> Jerusalem Film Festival in July 2001.

ZIKHRONOT BESHAKHOR LAVAN (MEMORIES IN BLACK & WHITE): A documentation of the life and work of Natan Gross, a Polish-Jewish filmmaker who began his career in post-WWII Poland (making, among other films, the 1947 Yiddish classic, UNZERE KINDER), and continued in the early studios of the young Israeli film industry.

## **Library**

The Lew and Edie Wasserman Research Library is open to the public twice a week for research and study. This year's 500 users included students, teachers, film critics and participants in our adult education courses.

The documentation collection of our research library includes the following materials:

Collection of approximately 58,400 clippings from the Israeli and foreign press, covering cinema news and reviews of Israeli and international cinema, in Hebrew and English; 6,500 volumes (250 were added in 2001); 7000 posters of Israeli and international cinema (500 were added in 2001); 66,500 film stills (800 were added in 2001); 1,350 unpublished film scripts; Historical documentation from Israeli film production and distribution companies; Private collections of archival documents including scripts, letters and personal papers.

The library is in the process of setting up a major digitization project of its collections that will facilitate access to the collections. One of the highlights of this project will be the Israeli Cinema Multimedia Research Center which will include a database of filmographic and bio-filmographic information and will provide local and remote access to the library's collection of newspaper clippings, posters and stills.

## **4. Jerusalem Cinematheque –Public Screenings**

Approximately 2,500 screenings of 1,600 titles are provided annually at the Jerusalem Cinematheque. The Cinematheque offers five different film screenings every night of the week, all year round, seen by an audience of 300,000 viewers annually. Membership in the Cinematheque rose from 7,600 members in 2000 to 8,000 members in 2001. The Cinematheque's monthly programming is comprised of films from our archive, from FIAF member archives, from local distributors and in cooperation with local embassies and cultural institutions.

**Highlights of this year's Cinematheque public screening program include :**

**Retrospectives and Tributes** – Takeshi Kitano, Tim Burton; Manuel Gutierrez Aragon; Nizar Hassan; Rene Clair, Zhang Yimou, Jack Lemmon, Roy Andersson, Werner Herzog, Claude Lanzmann, Luis Bunuel, Jean -Luc Godard, Francois Truffaut, Gus van Sant; Giuseppe Tornatore  
**Programs** – British Film Season; New Slovak Cinema; Turkish Cinema Week; Greek Cinema Week; New Chinese Cinema; Argentinean Cinema Week; Soviet Cinema; ZDF Documentary Films; "Looking at Germany"; Israeli Documentary Film Marathon; Selections from the Tel Aviv Animation, Comics & Caricature Festival; Rendez-vous with the New French Cinema; Divided Cities (Beirut, Berlin, Belfast, Jerusalem); various experimental cinema & video art programs (including Kenneth Anger, Peggy Ahwesh, Matthew Barney);  
**A Celebration of Jewish Film in Jerusalem** – The third annual Jewish and Holocaust film program featured international and Israeli films dealing with Jewish culture, identity and history.

**Publications** for 2001 include twelve monthly programs, the Jerusalem Film Festival program, "Celebration of Jewish Film" program and special programs: "Cinematic Variations on Live Classical Music", Truffaut, Godard, etc. All publications are in Hebrew and in English.

## **5. Department of Film & Media Education**

The education program provides study days for school children, courses for adults, seminars and screenings, using the cinema to foster a sense of aesthetic values, a humanistic outlook and social consciousness.

### **Workshops for Schoolchildren**

The Department of Film & Media Education works actively with the Open (Everyman's) University, the Hebrew University, the Geographical Society, the Teachers' Union, Social Workers for Peace and the Association of Community Centers and other bodies.

### **Workshops for Children**

During the 2000-2001 school year, the Department held 47 workshop days for Jerusalem elementary schools, reaching 7,500 children, 135 workshop days for high school students, reaching 27,000 students and special workshops for children with special needs.



**Peace Education** – In August 2001, the Cinematheque held its third “I Am/You Are” filmmaking workshop for Arab and Jewish youth in Jerusalem. This year, five documentaries were produced

**Adult Education Courses** –

The Department of Education continued its Adult Education program with 14 courses and 930 participants. Courses include: “The Art of Cinema – Foundations”; “The Art of Cinema – Variations”; “The Land of Unlimited Promise: Cinematic Remarks on America”; “From the Page to the Screen”; “Cinematic and Psychological Looks on Masculinity”; “Old Age and the Cinema”, “Women Between Love and War”,

**6. Cinematheque Building - Renovation and Expansion**

Two renovation projects were completed:

- Expansion of the lobby of the large screening hall
- Construction of a terrace garden for outdoor events and receptions.

**7. Budgetary matters, relations with governmental authorities**

Total income in 2001: \$3,900,000

45% earned income

55% from public and governmental support

In July 2001, the procedures regarding the implementation of the new Cinema Law, which was approved by the Knesset in 1999, were completed. As a result, the Israel Film Archive/Jerusalem Cinematheque received aid in a number of areas from film preservation and digitization to print acquisition, educational programs and monthly programs. The Israel Film Council, which is responsible for the distribution of funds, allocated a total of \$950,000 to the Israel Film Archive/Jerusalem Cinematheque, which reflects a 170% increase from the previous year’s governmental allocation.

The World Claims Conference allocated an additional \$150,000 for the preservation and retrieval of Holocaust film materials.

**8. International Relations**

The following staff traveled internationally to film festivals and to visit FIAF member institutions:

- Director Lia van Leer attended the Rabat FIAF Congress and the Rotterdam, Berlin, Cannes, Locarno, Venice, Toronto, New York and London Film Festivals.
- Cinematheque Programmer, Avinoam Harpak, attended the Rotterdam, Berlin and Toronto film festivals.
- Head of the Department of Film & Media Education, Gilli Mendel, attended the Berlin and Cannes International Film Festivals, and presented films from the “I Am/You Are – Films Defining Identity” youth workshop at the Brighton Jewish Film Festival.
- Program Editor Navot Barnea attended the Cannes Film Festival.

**9. 18<sup>th</sup> Jerusalem International Film Festival (July 12-21)**

Every year, the Jerusalem Film Festival offers more than 450 screenings of 170 films from around the world. 60,000 viewers attended the festival, which included:

- Wolgin Awards for Israeli Cinema – Winners include *Late Marriage* by Dover Kosashvili and *It's About Time* by Ayelet Menahemi and Ilona Ariel
- Programs - The Best of International Cinema, Films by New Directors, Outstanding Documentaries, Restorations and Classics, International Animation, Experimental Films, Ecole de Paris (special program and French and Francophone films in cooperation with the French Embassy in Israel); Voices from the Heartland – New TV Dramas by Young Israeli Filmmakers
- Awards for International cinema : In the Spirit of Freedom Award in Memory of Wim van Leer and The Mayor's Prize in the Category of the Jewish Experience
- Life Achievement Award to Stephen Frears and Claude Lanzmann
- Festival Fellowship Award to Marek Rozenbaum (Israel)
- Special Workshops and Panel Discussions – Conflicting Commitments: Gays, Religious Belief and Judaism; Art Speaks: Cinema, Art and Politics; The Making of a Script

**STEVEN SPIELBERG JEWISH FILM ARCHIVE**  
**The Hebrew University of Jerusalem, Israel**

**ANNUAL REPORT, 2001**

**During 2001 the Spielberg Archive received significant donations through the offices of the Friends of the Hebrew University in various countries. These donations are earmarked for a number of projects, including preservation, which are currently underway.**

**The Archive made two very important strides towards making its materials more accessible than had previously been possible. Over 500 films, in their entirety, will be put onto the Archive's web site using video streaming technology. A \$250,000. donation, in honor of Jack Valenti, from the Los Angeles Friends of the Hebrew University has enabled us to undertake this five year project. By mid-2002 the first 100 films will be viewable. A Haifa based company which specializes in streaming technology is doing the encoding and server storage of the material.**

**Approximately half of the collection (80,000 documents) in the Archive's *David Matis Documentation Center for Jewish and Israeli Cinema* was scanned and detailed cataloging at the level of individual documents commenced. An additional staff member was hired for this project.**

**We received: 700 videotapes from the World Zionist Organization; films and production materials from the estate of the late screenwriter and director, Michael Elkins; 150 videotapes from Kiryat Moriah; 40 films from HaShomer Hatza'ir.**

**A unique color film made in the late 1930s entitled *The Jewish Pioneer and the Holy Land* was given to the Archive and preservation was done at Haghefilm Laboratories. Also, preservation work was carried out on the Fred Dunkel Collection, the first filmmaker to use 16mm in Israel in the 1930s and 40s.**

**Archive Director Marilyn Koolik was invited by the Canadian Friends of the Hebrew University to give lectures in Montreal, Toronto and Vancouver. Deputy Director and Researcher Hillel Tryster attended the Pordenone Silent Film Festival in Sacile.**



**Det Danske Filminstitut/ Museum & Cinematek**

**Danish Film Institute/ Archive & Cinematheque**

**Acquisitions of the year**

In 2001 the archive received approximately 700 prints in various formats, mostly 35mm. The main donors have been producers according to the legal deposit law, distributors according to voluntary deposit and finally private donors.

The legislation of 1998 concerning legal deposit of video and DVD on sale in Denmark in a Danish version has been functioning expanding the film archive's collection with 625 items in 2001. The videos are collected by Statsbiblioteket/ The National Library in Aarhus in two copies one of which is deposited at the DFI/ Archive & Cinematheque.

Acquisitions for the library totalled 1928 books and 175 scripts. The clipping files increased with 517 files and the microfiches with 598. The number of requests at the library decreased slightly in 2001 to 21.000 mostly due to part of the collection being unavailable while relocation took place.

The stills department have acquired some 10.000 stills and 250 posters. Posters and stills have been distributed to users as duplicates as well as in digital formats.

**Progress and problems in the field of preservation**

After moving part of the film archive collection to new, but temporary, facilities in 2000, the archive concentrated in 2001 on a plan to expand these facilities to contain the whole archive collection except the nitrate films: i.e. films, apparatus, posters and part of the stills collection. In October the Ministry of Culture agreed to the project and to financing it, and at the same time a working group was established to research and draw up a plan for nitrate vaults for the film collection from DFI as well as the stills collections from the Royal Library and the National Museum. The group will deliver a report to the ministry with propositions for a nitrate archive and a draft budget. This report will be delivered in the first part of 2002 and will also outline a possible expansion of the nitrate archive to a permanent film archive and conservation center.

Our condition study was finished during November and was presented at an international seminar organized by and taking place at the DFI and was briefly introduced at the Archimedia seminar in Madrid in December. The final writing of the report being done in the first quarter of 2002, as well as the establishing of a master preservation plan for the collection.

A condition study has been carried out for the Danish part of our stills collection and the recommendations will be discussed and decided upon in the near future.

We have continued our conservation and restoration work on Danish film material and have used digital techniques for restoration of a Danish silent feature, transferring it back to film with the original tintings.

Two special restoration projects have been carried out. One concerning 70 short documentaries donated to the Danish state in 1913. All the material still exists and have been preserved, digitalized and transferred to a DVD with a booklet outlining

the history of what we call The First Film Archive and its films. The other one concerns the early sound experiments carried out by Petersen and Poulsen in Denmark from 1923. Some forty short films still exist and 10 of them were restored, both picture and the separate sound track, to a synchronized version. The project will be finished in 2002.

### **Cataloguing - Documentation - Research**

The database cataloguing of the film collection expanding with over 2600 new inventory entries, much less than last year, due partly to our time consuming condition study.

The library's database is accessible via the internet at [www.bibliorama.dfi.dk](http://www.bibliorama.dfi.dk) and is a part of the electronic research library network in Denmark. The same goes for the National Filmography at [www.filmografi.dfi.dk](http://www.filmografi.dfi.dk). It contains at the moment information on Danish features longer than 1200 meters from the silent era and longer than 60 minutes from the sound era. It is continually being updated and expanded, also with regard to older titles. Our holdings of periodicals can also be found on the internet as well as our finished catalogue of the Nordic Film Collection. This collection is unique, documenting the daily administrative work of Nordisk Film from the beginning until the sixties. This work was also presented at the Copenhagen seminar in November.

During December the library made an evaluation study, asking the users to evaluate the library, the service and the efficiency. The data are presently being analyzed.

### **Cinematheque and publication**

the cinematheque publishes a monthly program of 48 pages in 20.000 copies, with a still and a description of every film shown. It is mailed to subscribers and distributed to cafés, cinemas, schools etc. in greater Copenhagen. Furthermore a small monthly pocket size program has been produced as well as a monthly poster.

The cinematheque had approximately 2400 screenings viewed by a total of more than 100.000 spectators. The Cinematheque has presented a broad selection of contemporary as well as historical films. Two of the successes have been the program with restored American classics, followed by a season of American films from Easy Rider to Raging Bull. Directors such as Bertolucci, Howard Hawks, Ken Loach, Preston Sturges, Sergio Leone, Otto Preminger, Leni Riefenstahl, Eric Rohmer and Erroll Morris have been presented, as well as new films from for example Great Britain, Italy, India and Cuba.

We have collaborated with Danish festivals as Natfilmfestivalen, Film fra Syd, Gay and Lesbian festival and have participated in a Jewish film festival. There have been numerous visits by filmmakers, writers, critics etc. both from Denmark and abroad. They have presented a film or a book on film, have selected a program as well as discussed their work with the audience.

Together with Tivoli, Copenhagen, the Cinematheque has arranged for the screenings of two silent films with full orchestra score: *Le passion de Jeanne d'Arc* and *Bronenosets Potemkin* and at the cinematheque *Nosferatu* has been presented with a new score by a Danish composer and Scandinavian musicians.



Two issues of KOSMORAMA have been published in collaboration with Institute for Film and Media Studies at the University of Copenhagen.

### **International relations**

In November 2001 the former Danske Filmmuseum, now the Archive & Cinematheque department of the Danish Film Institute could celebrate its 60<sup>th</sup> anniversary. An international seminar entitled PRESERVE – THEN SHOW was arranged November 11-13. 150 interested signed up for the seminar, approximately half of them from abroad. The seminar had two focal points: presentations of actual restoration projects and presentations of problems involved in establishing preservation strategies. Furthermore some of our own projects as well as the condition study were presented.

The seminar was followed by a Nordic film archive meeting with the participation of colleagues from Sweden, Norway, Finland and Iceland.

The exchange program with George Eastmann House has been continued, and Karin Bonde Johansen from the archive went to GEH in March-April and Florence Paulin from Selznick School of Film Preservation stayed at our archive throughout August.

Dan Nissen as well as members of the archive staff participated in Archimedia seminars in Bologna and/or Madrid and Thomas Christensen, Jesper Stub Johnsen and Karin Bonde Johansen have been presenting papers at Archimedia seminars. Jesper Stub Johnsen and Dan Nissen have been visiting different nitrate archives in and around London to include experiences from England in the above mentioned report to the ministry. Karen Jones and the library staff visited The Swedish Film Institute's library to exchange experience and compare practices and different programmers have participated in festivals in Gothenburg, Berlin, London, Bologna etc.

Dan Nissen and Thomas Christensen participated in the FIAF congress. Jean-Louis Bigourdan visited the film archive to gather information about the archive's lay out and climate condition for a report commissioned by us. Together with the condition study it will be the basis for future preservation strategies and priorities.

The archive has supplied about 900 prints, mostly to users in Denmark, including the Cinematheque and the National Film School of Denmark. Furthermore films have been lent to larger presentations at festivals in Athens, Thessaloniki and Budapest and to special presentations in Birmingham. Prints have been lent to screenings in primarily Stockholm, Helsinki and Oslo.



CINEMATECA  
BOLIVIANA

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LA PAZ  
BOLIVIA

INFORME ANUAL DE ACTIVIDADES 2001

1.- INCORPORACIONES DE MATERIAL

- Cortos Bolivianos 23
- Largos Bolivianos 1
- Cortos Extranjeros 109
- Largos Extranjeros 82

Este total nos permitió sumar 567 rollos nuevos a nuestro acervo

- Cassettes de Video 203

Incluyendo todas estas adquisiciones nuestros archivos constan actualmente de:

- 11.274 Títulos
- 15.232 Rollos

2.- PROGRESO EN EL CAMPO DE LA PRESERVACION

Fueron inspeccionados 602 rollos, el 42% de los cuáles fue sometido a un proceso manual de limpieza y un 13% a trabajos elementales de restauración de perforaciones.

al igual que ya dejamos sentado en los informes anteriores, la transferencia a material de seguridad de las copias nitratos de antiguas películas bolivianas, continua pendiente, no obstante tratarse de una cantidad relativamente insignificante, lo que no disminuye por cierto el valor histórico de ese material.

Hemos concluido la restauración del mayor clásico silente del cine boliviano "Wara-Wara" (1929).

## CINEMATECA BOLIVIANA

3.-CATALOGACION-DOCUMENTACION-  
INVESTIGACIONES

- 43 libros
- 144 publicaciones periódicas
- 197 posters
- 273 fotografías
- 13 guiones
- 1.253 recortes de periódicos

El almacenamiento de datos en nuestro sistema computación prosigue de manera regular, habiéndose incorporado una segunda terminal.

813 investigadores, principalmente estudiantes secundarios y universitarios, acudieron a consulta.

4.- EXHIBICIONES DE PELICULAS

132 títulos fueron exhibidos, 64 de ellos inéditos en Bolivia, en 724 proyecciones en nuestra sala con capacidad para 261 asistentes.

Tuvimos mayormente ciclos, pero asimismo estrenos de películas sueltas:

- Buena Vista Social Club (Wim Wenders)
- Inéditas Imperdibles (4 títulos)
- Todo el último Cine Suizo (24 títulos)
- Mas Estrenos Imprescindibles (4 títulos)
- Gran Cine en Francés (7 títulos)
- Revisión de lo Mejor XVI (12 títulos)
- Cine Africano (7 títulos)
- Cine Brasileño (5 títulos)
- De la A a la Z 1 (12 títulos)
- De la A a la Z 2 (10 títulos)
- Una nueva visión del Cine Mexicano (6 títulos)
- De la A a la Z 3 (10 títulos)
- De la A a la Z 4 (10 títulos)
- Colombia en Imágenes (4 títulos)
- Mujeres en el Cine Francés (5 títulos)
- Cuestión de Fe /Marcos Loayza)
- De la A a la Z 5 (10 títulos)

## CINEMATHECA BOLIVIANA

23.117 espectadores acudieron a las proyecciones  
Ofrecimos asimismo 104 sesiones especiales para  
estudiantes

5.- EXPOSICIONES-PUBLICACIONES

- Memorabilia del Cine Clásico
- (extraños) Objetos de Cine
- Por vigésimo primer año consecutivos publicamos una estadística exhaustiva y analítica acerca del cine estrenado en nuestro país durante el año anterior..
- Editamos 102 fichas comentadas de películas para su distribución entre el público.

6.- PRESUPUESTOS-RELACIONES CON AUTORIDADES GUBERNAMENTALES

Mantnemos un fluido nivel de relaciones con las autoridades gubernamentales (en 2001 tuvimos un cambio intempestivo de gobierno por enfermedad del Presidente) pero ello no afectó en absoluto dichas relaciones.

No hemos concluido aún nuestro nuevo edificio, pero avances significativos no permiten (casi) asegurar la conclusión para los próximos diez meses.

El avance fue nuevamente posible en virtud de la canalización de recursos de la cooperación internacional y de contribuciones, menores pero significativas, de la empresa privada.

Las condiciones económicas generales han empeorado aun habiéndose ahondado la recesión con su secuelas de paro y caída de circulante, lo que agravó la ya crítica situación de la exhibición cinematográfica que, en lo que toca al circuito comercial, ha vuelto a registrar un record histórico en cuanto a bajo nivel de ingresos.



**CINEMATECA BOLIVIANA****7.- RELACIONES INTERNACIONALES**

Mantenemos la cordial relación de siempre con los colegas latinoamericanos de CLAIM, con los cuáles tuvimos ocasión de encontrarnos en un seminario de trabajo en el mes de marzo durante el Festival de Mar del Plata en la Argentina. Y con varios de ellos seguimos compartiendo el tradicional Seminario en Valparaiso (Chile)



PEDRO SUSZ K.  
DIRECTOR

**- RAPPORT FIAF 2001 -  
- CINEMATHEQUE SUISSE -**

L'année 2001, morose dans bien des domaines, s'achève par un coup de cymbale. Dès le 1er janvier 2002, et ce après trois ans et demi de tractations difficiles, la Cinémathèque suisse reprend à son compte le centre de documentation cinématographique « Zoom » à Zurich, avec son personnel, ses locaux et la totalité de ses vastes collections fondées en 1940 (70'000 photos, 30'000 dossiers de presse). L'institution acquiert donc une filiale en Suisse alémanique sous le label « Cinémathèque suisse - Dokumentationsstelle Zürich », une présence active rendue possible grâce au soutien de l'Office fédéral de la culture, de la Ville, du Canton et de l' Université de Zurich. Afin de célébrer ce tournant, la Cinémathèque a organisé le 4 décembre 2001 une soirée spéciale au Filmpodium de la Ville de Zurich (succursale inofficielle qui reprend régulièrement une partie des cycles lausannois).

**PROGRAMMATION ET MANIFESTATIONS DIVERSES**

Nombre de spectateurs à la salle de projection pour 2001: 43'154 pour 3 séances par jour, sept jours sur sept (Casino de Montbenon: salle Cinématographe » à 100 places et salle Paderewski à 500 places). Nombre de séances: 1024 Nombre de films projetés (longs métrages): 565. Au cours de l'année, la Cinémathèque a programmé des rétrospectives consacrées aux personnalités suivantes: un hommage émouvant à la comédienne Madeine Robinson (en sa présence, 14 films), au cinéaste Gérard Mordillat (en sa présence, 8 films dont l'intégrale de l'émission Corpus Christi co-réalisée avec Jérôme Prieur), la première suisse de Mon père de José Giovanni, en présence de l'auteur, du co-scénariste Bertrand Tavernier et des comédiens Maria Pittaresi et Rufus; un hommage à Volker Schlöndorff (en sa présence, 15 films) et à Michael Henry Wilson (« l'ambassadeur de Martin Scorsese », en sa présence, 3 films), à Helma Sanders-Brahms (en sa présence, av. les Rencontres culturelles de la société vaudoise d'études allemandes), une double rétrospective à Josef von Sternberg (20 films) et à son hégérie Marlene Dietrich (18 films, pour le centenaire de sa naissance), 13 inédits d'Orson Welles (en collaboration avec le Filmmuseum München), une intégrale Max Ophuls (23 films), un coup de chapeau à Marilyn Monroe (5 films) et à quelques disparus: Anthony Quinn (22 films), Gérard Blain (6 films), Robert Enrico, Walter Matthau, Jason Robards, Vittorio Gassman et Michael Ritchie. Aljoscha Zimmermann, professeur au Conservatoire de Munich, a accompagné au piano 5 longs métrages muets d'Ernst Lubitsch et de Georg Wilhelm Pabst récemment restaurées par le Filmmuseum München. Les cycles thématiques ont porté sur « Une autre histoire du cinéma soviétique, 1926-1968 » (reprise de la rétrospective de Locarno 2000, 31 films inédits à l'Ouest); le « New Hollywood des

années 1966-80: l'âge de la contestation » (80 films); « La musique en fête » (biographies de compositeurs, opéras, musicals, documentaires pour la « Fête de la musique » à Lausanne, 27 films); « Out of the Shadows » (reprise de la rétrospective du Festival de Locarno 2001 sur les Asiatiques dans le cinéma américain, 30 films); « Films français inédits, 1994-2000 » (7 films récents en collaboration avec Spoutnik, Genève); « Swingin' the Movies » (24 films présentant des partitions de jazz, avec le Festival International de Jazz à Lausanne - Onze Plus) et « Classiques du cinéma français: Renoir, Carné, Clair, Duvivier, Clouzot, Christian-Jaque » (18 films). Au vu du succès de l'année précédente, la Cinémathèque a organisé un deuxième Open air, portant cette fois sur le thème de la cité en crise, Tant qu'il y aura des villes... » (17-21 juillet, entrée libre); l'événement sur l'écran de la galerie Espace Flon, à nouveau entièrement sponsorisé par des instances privées, a été inauguré par une exposition du photographe de plateau de Kieslowski, Piotr Jaxa (« Remembering Krzysztof »). En s'associant au Café-Théâtre Barnabé à Servion pour le mini-festival Voix du muet » (22-25 mars), la Cinémathèque a cherché à faire revivre quelques-uns des plus beaux fleurons de l'âge d'or du muet - Keaton, Chaplin, Greta Garbo, Le vent de Victor Sjöström - pourvus de l'authentique fond sonore de l'époque: le plus grand orgue de cinéma (1927) encore en fonction en Europe, un phénoménal orchestre mécanique reconstitué avec les moyens de l'informatique et inauguré à cette occasion. A la suite de son assemblée générale, « Les Amis de la Cinémathèque Suisse (LACS) » ont mis sur pied le 7 avril un marathon de 6 films - Reiniger, Mizoguchi, Lang, Buñuel, Visconti, Berkeley - dont les copies neuves ont toutes été financées par l'association. Manifestations spéciales en collaboration avec différentes institutions: 6 projections accompagnant des conférences-débats de l'Université de Lausanne (UNIL) sur « Le goût du plaisir »; 23 films pour marquer la manifestation lausannoise « Festival science et cité » (les cycles « Le glaive et la balance » et « Féminimasculin »); reprise des 11 documentaires les plus marquants du festival « Visions du réel » de Nyon (carte blanche à Jean Perret); une soirée spéciale « Jour de l'Ecrivain en prison » en collaboration avec P.E.N. International (projection de Général Idi Amin Dada de Barbet Schroeder, en présence de son producteur, Charles-Henri Favrod); La Suisse, les Alliés et le cinéma » (un double programme de films sortis pendant 1939-45), à l'occasion de la parution d'une étude historique publiée par l'UNIL; avant-première suisse d'Avec tout mon amour d'Amalia Escriva (en sa présence, Ecole cantonale d'art de Lausanne / ECAL); une soirée pour les jeunes, « Les métiers du cinéma » (avec la Banque Cantonale Vaudoise), présentée par le photographe et chef-opérateur Piotr Jaxa; pour les noctambules, « La nuit du court métrage » (8 programmes internationaux dans 2 salles, avec l'Association Base-Court et l'ECAL, entrée libre); « Short Cuts to Comedy » (22 courts métrages récents de Grande-Bretagne, avec le soutien de The British Council). Les

17-28 novembre, deux journées de projection digitale de haute définition DPI sur le thème de « Projection numérique - le cinéma du XXI<sup>e</sup> siècle? » (démonstrations avec explications et colloque, en boucle), en collaboration avec DiemVision-Audiophile SA (Lausanne), Folex AG Imaging (Seewen, SZ) et IMAX Company (Manchester, GB). Partenaire du « Festival des Urbaines » réunissant une dizaine d'institutions culturelles lausannoises, la Cinémathèque a aussi organisé les 7 et 8 décembre deux journées consacrées à l'image de synthèse (colloque avec projections en présence de divers réalisateurs, de Gilbert Dutertre, de l'INA Paris, et de Gerald Garcia, ECAL). La rubrique « Ciné-trouvailles » a porté sur le cinéma britannique des années 1940/50, tandis que la rubrique « Image par image » se consacrait au dessin animé soviétique, à « 30 ans de l'Atelier de Cinéma d'Animation d'Annecy (AAA) et de Haute-Savoie » et à la production suisse (cf. infra). Dans le domaine du patrimoine cinématographique suisse, il faut signaler la première romande du film *WerAngstWolf* de Clemens Klopfenstein (en sa présence); une soirée spéciale avec *Die Schweizermacher* (Les faiseurs de Suisses) en présence du cinéaste Rolf Lyssy et de la vedette du film, Emil Steinberger (mars). La manifestation « Vaud filme: la fête du cinéma vaudois » (36 heures de projections et de colloques organisés avec la Fondation vaudoise pour le cinéma); un hommage à Michel Soutter, décédé il y a dix ans, avec 11 films (soirée commémorative avec *Les arpenteurs* en présence d'Andrienne Soutter, Marie Dubois et Freddy Buache); le chef-d'oeuvre muet *Visages d'enfants* (1923) de Jacques Feyder, dans le cadre du Ciné F'Estival (copie teintée du Nederlands Filmmuseum, accompagnement musical du groupe Diatonikachromiatik); un cycle « 25 ans de T & C Film Zurich », en présence du fondateur-producteur Marcel Hoehn (16 films); la première suisse de *Le Signe de Onze heures* de Philippe Nicolet (en présence du réalisateur et de l'équipe artistique, dont Roland Carey, Annie Chaplin, Jean-Pierre Althaus); une soirée spéciale de l'Association suisse des éditeurs de langue française, avec Aline de François Weyergans, précédé d'un débat sur le thème « Le jeune cinéma suisse: état des lieux »; un hommage au réalisateur zurichois Nicolas Gessner, « ce Suisse de Budapest » qui fit une carrière internationale (8 films, en sa présence); « 30 ans de dessins animés suisses » (une sélection de 38 films, avec le Groupement suisse du film d'animation). EDITION La collaboration étroite avec la « Section Histoire et esthétique du cinéma » de la Faculté des Lettres de l'UNIL se poursuit, tant au niveau des programmes qu'à celui d'étudiants-stagiaires oeuvrant aux travaux d'identification dans le secteurs des affiches à Penthaz, ou au dépouillement pour l'ouvrage de référence « Histoire du cinéma suisse, tome II: 1966-2000 ». Grâce à une bourse importante du Fonds National de la Recherche, l'ouvrage est actuellement en rédaction à la Cinémathèque, travail de cinq diplômés placés sous la responsabilité éditoriale de Maria Tortajada, professeur assistant suppléant. Longtemps absente dans le domaine des publications, la



Cinémathèque est aussi co-éditrice avec l'Age d'Homme du livre « Michel Soutter », une monographie parue en automne 2001 sous la plume de Freddy Buache.

**TIRAGES ET ACQUISITIONS DE L'ANNÉE** Comme chaque année, la Cinémathèque a organisé au Festival de Locarno le programme de la section « Cinéma suisse redécouvert » avec les sauvegardes récentes des films *Le cirque de la mort* (1917/18) d'Alfred Lind, muet, et *Bergführer Lorenz* (1942) d'Eduard Probst, des copies sauvées grâce au soutien de Memoriav; autre sauvegarde récente que *Die Sonne von St.-Moritz* (1923) de Hubert Moest et Friedrich Weissenberg. 1066 nouvelles copies de long métrage ont été déposées au Centre d'archivage de Penthaz pendant l'année. La bibliothèque s'est enrichie de 2328 nouveaux ouvrages; son activité s'est surtout concentré sur le nouveau catalogage informatique (4000 livres, 15'000 dossiers de presse) et l'inventaire du fonds Claude Autant-Lara en vue de l'exposition en juin-septembre 2002. Les fonds d'iconographie - en cours de reclassement - ont augmenté de 2670 photos et 501 affiches.

**COLLABORATIONS DIVERSES** En 2001, la Cinémathèque a participé avec ses collections aux expositions des instances suivantes: Strohnhof Zürich (« Heidi »), Kornhausforum Berne « Praesens Film. Eine Schweizer Filmgeschichte », Musée CICR Genève « Catastrophes », Bibliothèque nationale Berne (« Chats et littérature »), Archives d'Etat de Genève (« Censure et cinéma »), Festival Science et cité à Lausanne, Maison d'Ailleurs à Yverdon et Festival de Bande-Dessinée à Sierre (« Les savants fous »), Centre Valaisan de l'image et du son à Martigny (« Napoléon sur le Grand Saint-Bernard »), Filmmuseum Frankfurt, Filminstitut Bonn et Filmmuseum Potsdam (« Alfred Hitchcock »). Enfin, comme chaque année, notre institution a collaboré de près aux rétrospectives de divers festivals internationaux comme Locarno (cf. supra), La Rochelle, Berlin, Bologne et San Sebastian.



LISBON  
ANNUAL ACTIVITIES REPORT  
2001

I. INTRODUCTION

On 12 February 2001 building work in our headquarters in Lisbon began (see our Report of 2000). The project involves restoration of the main building and complete renovation of the film theatre area, with completion initially scheduled for March 2002. In January 2001, therefore, we moved from our headquarters at Rua Barata Salgueiro to leased accommodation a few blocks away across central Lisbon (Rua D. Estefânia, 175) in an old-style town house built c. 1910. This was our headquarters throughout 2001, and temporary home for our Permanent Exhibitions Department, Documentation Center, Library, Administration, Public Relations Desk, as well as 45 members of our total staff of 83. Only the Archive Department (ANIM) was unaffected, continuing to operate as it has done since 1996 in Freixial on the outskirts of Lisbon.

The building work of 2001 will extend well into 2002 as it has fallen slightly behind schedule and is not expected to be complete until July 2002. If no further delays occur we will be reopening our headquarters in Rua Barata Salgueiro and inaugurating our new theatre area (two screens instead of the original one) in September. We will also continue our programming activity in Salão Foz, however, which means that by the latter half of 2002 we will be operating three theatres instead of the original one – allowing us to increase daily screenings, and attendances, considerably.

Although 2001 was a year of upheaval (as we predicted in our 2000 Report) and 2002 will not be much different, we did manage to continue with our normal programming activity and even recorded the occasional increase in attendances. Once the dust has settled we hope to emerge in much-improved condition, and for this reason 2002 will be a very important year in our history.

Of the major events of 2001, we can highlight three here:

- a) The visit by Portugal's President to our ANIM facility on 11 May. During his visit the President reserved special praise for our conservation and preservation work, whose importance he emphasized;
- b) An international conference on the theme of "Cinema and Painting" held in the monastery of Arrábida thanks to the kindness of the monastery's owners, Fundação Oriente. Some of the world's leading art historians attended, as did several well-known film-makers and archivists, who met with the Cinemateca Portuguesa team on 16-18 November. A season on the same theme opened at the Cinemateca Portuguesa on 19 November and will run until October 2002.

Both the conference and the accompanying film season have been organized by JEAN-LOUIS SCHEFER, who co-chaired the proceedings in Arrábida together with JOÃO BÉNARD DA COSTA;

- c) We continued working in close liaison with Sociedade Porto 2001, the company formed to co-ordinate the activities held to mark the city of Porto's selection as European Cultural Capital for 2001. Under the protocol signed by Porto 2001 and Cinemateca Portuguesa, we co-programmed and lent prints from our collections for some of the most important film events staged in Porto that year.

Special mention must go here to the four modules of the two-years season "The Vision of Ulysses", on the relation between documentary and fiction throughout the history of the cinema. In addition to some original and unusual programming, the season also brought to the city a host of prestigious figures from the world of cinema (directors, historians, critics, archive directors) and was one of the biggest successes of Porto 2001. The Cinemateca Portuguesa also mediated with Fondazione Visconti and Cineteca Nazionale di Roma for a full retrospective of the work of Luchino Visconti, held in Porto and culminating in November with the screening of a restored copy of *Il Gattopardo* in the presence of CLAUDIA CARDINALE. This event was attended by the President of Portugal, who awarded Ms CARDINALE the Order of the Infante D. Henrique. CLAUDIA CARDINALE then visited Lisbon and the Cinemateca Portuguesa, where she inaugurated a film season dedicated to her and opening with VAGHE STELLE DELL'ORSA.

II. ANIM (Archive Department)

1. Acquisitions

1.1 Film collection

The Cinemateca added 1,285 new titles to its collections in 2001, including features (144 new titles) and shorts (1,141). The latter were mainly Portuguese documentaries or English educational films entrusted to us by the British Council in Lisbon.

In all, the Cinemateca Portuguesa now has 13,525 different titles in its collections.

1.2 Video collection

We have been compiling our video collection for two years now, and this year added 178 tapes in various formats (VHS, Betacam-SP, DV-Cam, Digital Betacam).

### 1.3 Non-film collection

Our collection of non-film materials (memorabilia, equipment) continues to grow. From our preliminary identification work last year we catalogued the collection on a database and carried out selective restoration on a small number of magic lanterns and cine cameras. Our work focussed on the acquisition of pre-cinema objects, old cameras and projectors, as well as amateur and small-format apparatus (9.5mm, 8mm, S8, 16mm and 28mm cameras and projectors). A total of 121 items were acquired in the course of the year.

### 2. Conservation and preservation

After three years of continuous work in our own film restoration laboratory, the most important event in 2001 was our acquisition of a processing machine for black-and-white films (colour is still processed in a commercial lab). This was one more important step forward in the expansion of our restoration activity, not least because this kind of "in-house" solution offers enormous advantages in terms both of the quality and the quantity of the final results.

Major restoration projects in 2001 included:

- the completion of some restoration work which we had begun the previous year, such as the Portuguese distribution print of MÄDCHEN IN UNIFORM and the Portuguese film LISBOA, CRÓNICA ANEDÓTICA. Other restoration projects commenced in 2000 are still in progress (CLAUDIA, MULHERES DA BEIRA, ALDEIA DA ROUPA BRANCA); and we also started new restoration projects on early Portuguese talkies such as A SEVERA and MARIA PAPOILA, in all cases working from the original nitrate stock, with work carried out in the ANIM laboratory;
- the restoration of the Robert Kramer film SCENES FROM THE CLASS STRUGGLE IN PORTUGAL, shot in 1975/76 just after the democratic revolution. The restoration was made in our own laboratory and included two different sound versions of the film, plus the adding of the prologue/epilogue pieces shot by Kramer in 1978. This project followed the deposit of the original materials the year before and was done following an agreement with the Cinémathèque Française and Erika Kramer;
- in continuation of our policy (formally established a few years ago with special government funding) of preserving all post-74 feature films produced in Portugal, we made new prints and intermediate duplicates of 10 important titles from the 70s, 80s and 90s.
- a special protocol with the National Commission for the Portuguese Discoveries (CNCDP) resulting in the preservation of two very important documentary collections ("Raquel Soeiro de Brito", 17 titles, and "Diamang", 24 titles), both of which depict ethnographic, social and cultural aspects of life in Portuguese Africa (e.g. the former colonies of Angola and Mozambique).

Taken as a whole, our preservation work addressed 123 different titles, with 647,227 metres of film duplicated – a figure which is an outright record in the history of the Cinemateca and faithfully reflects the enormous effort we put into our activity in this area.

### 3. Cataloguing

We continued adding entries to bdANIM, our database offering instant access to all relevant information on the collection, titles and status / technical data on each individual entry (film or video). The database now includes an updated filmography section and a special application offering technical information on our non-film collections (pre-cinema devices, cinema apparatus and other items connected with the production and distribution of the moving image).

A total of 12,816 titles are now catalogued in bdANIM, representing 95% of all the titles in our collections. The remaining 5% consists of short non-fiction films and newsreels.

### 4. Access

A total of 510 different films were accessed for purposes of pure research, screenings or other uses such as the sale of moving images for new television productions.

Other collaboration projects in this area included our agreements with Portugal's leading television networks (RTP and SIC). Our collections were also accessed by cultural and academic institutions, production companies, film festivals and organizers of events involving film projection, such as:

Amascultura – Centro Cultural de Malaposta  
Cahiers du Cinéma  
Câmara Municipal de Lisboa  
Centre Georges Pompidou  
Festival de Curtas-Metragens de Évora  
Festival de Santa Maria da Feira

Festival de Tróia  
London Film Festival  
LX Filmes  
Madragoa Filmes  
Museu Nacional de Etnologia  
Pf Series  
Portuguese Embassy, Paris  
Venice Film Festival  
Yamagata Film Festival

A highlight in this area was the major Manoel de Oliveira retrospective held at Centre Georges Pompidou, Paris, during which several recently-restored prints of his films were shown.

Finally, our association with other FIAF archives continued and we lent prints from our collection to:

BFI – National Film Theatre  
Cinémathèque Française  
Cinémathèque Marocaine  
Freunde der Deutsche Kinematek  
Slovenska Kinoteka  
Filmoteca Española  
Danske Film Institut  
Landeshauptstadt München

**Madrid (Filmoteca Española) organized 48 of its screenings in 2001 with prints from the Lisbon collection.**

### III – PERMANENT EXHIBITION DEPARTMENT-DEP

#### 1. Screenings

We programmed 507 feature films and 119 shorts in 2001, in a total of 518 screenings attended by 42,389 people, a slight increase on the previous year's attendances but a very significant one nevertheless, considering our move to our temporary headquarters and the fact that no screenings were held in February. As usual, for each film we distributed leaflets with original introductory texts.

The highlights of the year were:

- a) The opening of an eleven-month season on **Painting and Cinema** organized by JEAN-LOUIS SCHEFER and JOÃO BÉNARD DA COSTA together with nine art historians and film-makers: STEPHEN BANN, JEAN-CLAUDE BIETTE, PHILIPPE BLON, ERIC DE KUYPER, VICTOR ERICE, JEAN-CLAUDE LEBENSTEJN, ERIC MICHAUD, DOMINIQUE PAÏNI and HENRI ZERNER. The season, which was preceded by a three-day closed seminar on the same theme, will comprise a total of 121 screenings between November 2001 and October 2002. JEAN-LOUIS SCHEFER was first to present his selection of films, at an address delivered at the opening ceremony. JOÃO BÉNARD DA COSTA presented his selection in December;
- b) Following the RAOUL WALSH retrospective organized by the Cinémathèque Française in spring 2001, we programmed a near-complete retrospective (79 films) of all the extant works by the great American film-maker, in yet another joint initiative with the Filmoteca Española. The season ran from May to July. Of all the located works by RAOUL WALSH, the only two not to be screened were **Kindred of the Dust** (1922) and **Women of All Nations** (1931), which are still being restored;
- c) In July, in conjunction with the Festival de Curtas-Metragens de Vila do Conde, we screened the complete works of DANIELE CIPRI and FRANCO MARESCO, the latter attending the opening. Two other important contemporary Italian film-makers, YERVANT GIANIKIAN and ANGELA RICCI-LUCCHI, had their complete works screened at the Cinemateca Portuguesa;
- d) Continuing the series of tributes which we have been dedicating to the works of our colleagues for some years under the title TREASURES OF..., last January we presented 23 films from the collections of the Bois d'Arcy archive. MICHELLE AUBERT and ERIC LE ROY came to Lisbon to open the season. Another guest was YANNICK BELLON, who presented her film **Quelque Part Quelqu'un**;
- e) In March, in conjunction with the Algerian Film Archive, we held an Algerian Cinema Week. BOUDJEMAA KARECHE came to Portugal to organize the season. Another visitor was director BOURLEM GERDJOU, who presented his film **Vivre en Paradis**. In June, on the basis of a selection made by GABRIELLE CLAES, we presented a week of new Belgian cinema graced by the presence of director BORIS LEHMAN. We also presented a week on new Korean cinema;
- f) As we mentioned in our introduction, in November we dedicated a season to CLAUDIA CARDINALE, who attended the opening night;
- g) Among our theme seasons, highlights included "The Last Picture Show", dedicated to movie theatres, to mark our farewell to our theatre in Rua Barata Salgueiro in January; "Revelations of the



90s" (March), dedicated to film-makers who came to prominence in the closing decade of the last century; and "The Ruins" (November), organized by DOMINIQUE PAÏNI;

h) In March and April, in conjunction with the FONDAZIONE LABORATORIO MEDITERRANEO, we presented CINEMAMED, a selection of films from Arabic countries in the Mediterranean Basin. The Egyptian director ALEF HETATA came to Portugal for the occasion;

i) In April and May we worked with Lisbon's Goethe Institute to organize a season on the influence of MAX REINHARDT on German cinema. 28 films were screened as part of this season, which was opened by the historian Prof. JÜRGEN KASTEN;

j) In September, we presented a season titled "The Bergman Legacy", which examined all film output later than *Fanny och Alexander* in which Bergman's presence is evident either in plot terms or in overt references to the master film-maker by his disciples;

k) In January, we presented a retrospective of the film and video work of JEAN-LUC GODARD as an informal follow-up to our full retrospective of 1985 on this film-maker;

l) Portuguese cinema was well represented in the extensive season (September-October) organized to commemorate both in Lisbon and Coimbra the centenary of the birth of the great Portuguese poet and writer JOSÉ RÉGIO. Adapted for the cinema on many occasions, RÉGIO's work was also the leading influence in the work of MANOEL DE OLIVEIRA, his pupil and friend.

As a tie-in with this season we also celebrated the 70th anniversary of the premiere of *Douro Faíva Fluvial*, the first film by MANOEL DE OLIVEIRA, screened on 19 September 1931 in the same theatre in which our tribute was held. OLIVEIRA – certainly the first film-maker ever to attend the celebrations for the 70th anniversary of a premiere of his own film – chose for the occasion a selection of films similar to his first work. The same night, he also presented his latest work, *Porto da Minha Infância*, at a session attended by the President of Portugal and the Minister for Culture.

For all this programming activity we must thank the FILMOTECA ESPAÑOLA and JOSÉ MARIA PRADO and CATHERINE GAUTIER, as well as the NFTA (CAROLINE ELLIS, BRYONY DIXON), the CINÉMATHÈQUE FRANÇAISE (BERNARD BENOLIEL and GAËLLE VIDALIE), the CINÉMATHÈQUE ROYALE / KONINKLIJK FILMARCHIEF (GABRIELLE CLAES), the CINÉMATHÈQUE SUISSE (HERVÉ DUMONT and BERNARD UHLMANN), STIFTUNG DEUTSCHE KINEMATHEK (HANS HELMUT PRINZLER and EVA ORBANZ), the DEUTSCHES FILMMUSEUM (WALTER SCHOBERT), the FILMOTECA DE LA GENERALITAT VALENCIANA (JOSÉ LUÍS RADO, JOSÉ ANTONIO HURTADO and DORA MARTI), the CINETECA DEL COMUNE DI BOLOGNA (GIAN LUCA FARINELLI, GUY BORLÉE and ANDREA MORINI), the CENTRO SPERIMENTALE DI CINEMATOGRAFIA / CINETECA NAZIONALE (ADRIANO APRÀ, SERGIO TOFFETTI and PAOLA CASTAGNA), the CINÉMATHÈQUE MUNICIPALE DU LUXEMBOURG (MARC SCHEFFEN), BOIS D'ARCY (MICHELLE AUBERT and ERIC LE ROY), the CINÉMATHÈQUE ALGÉRIENNE (BOUDJEMAA KARECHE), the LIBRARY OF CONGRESS (MICHAEL MASHON), the GEORGE EASTMAN HOUSE (PAOLO CHERCHI USAI and CAROLINE YEAGER), the SVENSKA FILMINSTITUTET (ROLF LINFORDS), GOSFILMOFOND (VLADIMIR MALYSHEV and VLADIMIR DMITRIEV), NARODNI FILMOVY ARCHIVE (VLADIMIR OPELA), the BUNDESARCHIV (KARL GRIEP), the NORSK FILMINSTITUTET (VIDGIS LIAN), MÜNCHEN STADTMUSEUM (CHRIS HORAK), UCLA (TIMOTHY KITTLESON), and FILMOTECA DE LA UNAM (IVAN TRUJILLO BOLIO and FRANCISCO GAYTAN);

Once again, a very important trend was the decentralization of our activities.

In addition to our co-operation with Porto 2001 – European Cultural Capital in two more modules of our Vision of Ulysses season ("A Utopia do Real" and "Resistência" in March and October respectively), and a full retrospective of LUCHINO VISCONTI in May, the Cinemateca travelled to the Azores in October to present a season of cinema classics. Our travelling delegation comprised JOÃO BÉNARD DA COSTA, JOSÉ MANUEL COSTA, MARIA JOÃO MADEIRA, LUIS MIGUEL OLIVEIRA and director PAULO ROCHA.

## 2 – Documentation

Our Documentation Center continued to add its collection in its efforts to offer an up-to-date, specialist library open to the public.

In the course of the year it acquired, by purchase or donation:

728 books (including published scripts), 121 new periodicals (titles), 9903 press clippings, 803 press books, 213 original scripts, 4376 photographs, and 1321 posters.

All materials were registered, indexed and catalogued on computer. We added 18 new titles to our list of indexed periodicals (in Portuguese, Spanish, French, Italian and English).

We also continued entering card-indexed files on computer.

As usual, we assisted researchers both Portuguese and foreign in their special film studies.

The Documentation Center also liaised with film festivals and organizers of cultural events.

On an internal level, the Documentation Center worked with the other departments of the Cinemateca Portuguesa – Museu do Cinema in their work on catalogues and the selection of photos exhibited in the lobby to reflect each month's programming.

Our library received a total of 923 visitors.

### 3 – Publications

1. A PRIMEIRA VEZ (160 pp.)
2. CINEMA ARGELINO (88 pp.)
3. DANIELE CIPRÌ E FRANCO MARESCO (168 pp.)
4. RAOUL WALSH (190 pp.)
5. ROBERT BRESSON: AS FOLHAS DA CINEMATECA (65 pp.)
6. FORUM DE CINEMA AÇORES 2001: A CINEMATECA NOS AÇORES (60 pp.)
7. YERVANT GIANIKIAN E ANGELA RICCI LUCCHI (120 pp.)
8. AS RUÍNAS (123 pp.)
9. AKIRA KUROSAWA: AS FOLHAS DA CINEMATECA (120 pp.)

- We also published, as usual, our year planner.
- Our monthly brochures contain programming and schedule information, plus news on exhibitions, new catalogues and books. 18,000 copies of the brochure are printed monthly, with 4,000 distributed via the Cinemateca's mailing list.
- Press inserts and flyers for Cinemateca co-productions with Porto 2001 – European Cultural Capital, and with Fórum Açoriano and the Instituto Açoriano de Cultura for the "Cinemateca in the Azores" program.

### 4. Visitors

The Cinemateca Portuguesa was visited by the actress CLAUDIA CARDINALE and directors FRANCO MARESCO, BORIS LEHMAN, ALEF HETATA, BOURLEM GUERDJOU, GINETE LAVIGNE, JEAN-BAPTISTE ERRECA, JORGE TORREGROSSA, JÜRGEN REDLE and YANNICK BELLON. We also welcomed producers CLAUDIA UZZO and MONIQUE BELLOCCQ.

Among local directors, we once again welcomed MANOEL DE OLIVEIRA, PAULO ROCHA, PEDRO COSTA, JOÃO MÁRIO GRILO, PEDRO CALDAS, ELSA BRUXELAS and JOSÉ FILIPE COSTA.

DOMINIQUE PAÏNI visited us on three occasions last year – first accompanying CLAUDIA CARDINALE, then to present our season "The Ruins" and finally as a speaker at the Arrábida conference, which was also attended by STEPHEN BANN, JEAN-CLAUDE BIETTE, PHILIPPE BLON, JEAN-CLAUDE LEBENSTEJN, ERIC MICHAUD, JEAN-LOUIS SCHEFER and HENRI ZERNER.

Of our FIAF colleagues we were visited by MICHELLE AUBERT, GABRIELLE CLAES, CAROLINE ELLIS, BOUDJEMAA KARECHE and ERIC LE ROY. Prof. JÜRGEN KASTEN also visited us.

A special mention goes to the visits by our Minister for Culture, Augusto Santos Silva, and Secretary of State for Culture, José Conde Rodrigues.

Our most distinguished guest, however, was Portuguese PRESIDENT JORGE SAMPAIO, who honoured us with no less than three visits during 2001: his visit to ANIM, the MANOEL DE OLIVEIRA tribute on 19 September and the visit of CLAUDIA CARDINALE to Porto.

### IV. INTERNATIONAL RELATIONS

As a member of ARCHIMEDIA, the Cinemateca Portuguesa once more organized a two-week training course at ANIM, in July 2001. 30 students attended this course, which offers a fortnight's hands-on training in archiving methods and technologies for film and video collections.

JOÃO BÉNARD DA COSTA and JOSÉ MANUEL COSTA attended the FIAF Congress in Rabat and the Cinema Ritrovato Festival in Bologna.

JOÃO BÉNARD DA COSTA also attended the Rotterdam Film Festival, the Venice Film Festival and in October visited Ljubljana as a guest of the Slovenian Cinematheque, as part of a major season on Portuguese cinema organized by this Cinematheque. He also visited the Slovenian Film Archive during the same trip. In December he visited Paris at the invitation of CENTRE GEORGES POMPIDOU on the occasion of the major MANOEL DE OLIVEIRA retrospective organized by the Centre. He was also one of the speakers at this very solemn event, where in the presence of the Portuguese President Director MANOEL DE OLIVEIRA was awarded the Légion d'Honneur by French President JACQUES CHIRAC, and attended another ceremony in which the Mayor of Paris presented MANOEL DE OLIVEIRA with his city's gold medallion.

JOSÉ MANUEL COSTA attended ACE (Association des Cinémathèques Européennes) meetings at Riga (March) Bologna (July) and Madrid (December). He presented, also, restored films of our collection at the BAM (Brooklyn Academy of Music, New York, August) and at the London Film Festival (November).

FILIPE BOAVIDA attended the Cinema Ritrovato Festival in Bologna as a member of the Gamma Group, as well as the ARCHIMEDIA session on vinegar syndrome, held in Madrid in December.

LUIGI PINTARELLI also participated in the July ARCHIMEDIA session on digital restoration, which took place in Bologna during the Cinema Ritrovato Festival. RUI MACHADO attended the Madrid ARCHIMEDIA session and JOANA PIMENTEL attended the Symposium on colonial Cinema during the FIAF Congress in Rabat.



## V. BUDGETARY MATTERS

TOTAL STAFF: 83

**BUDGET 2001: EUR 4,900,227.56**

Staff	EUR 1,563,548.83
Publications acquisition	EUR 39,719.36
Stills archive	EUR 5,468.62
Programming and publications	EUR 281,707.95
Preservation	EUR 687,202.89
Acquisition of foreign films	EUR 108,756.50
Museum	EUR 25,124.80
New equipment (ANIM)	EUR 141,128.88
Extension of the Cinemateca building	EUR 846,882.40
Administration and maintenance	EUR 1,200,681.33
<b>TOTAL</b>	<b>EUR 4,900,227.56</b>

## SLOVENIAN CINEMATHEQUE – ANNUAL REPORT 2002

### 1. Acquisitions of the year

Like in the past, one of the Slovenian Cinematheque's key responsibilities is to compile a collection of the world's film masterpieces. We succeeded in acquiring some new titles in 2001. We purchased the following titles: L'ÂGE D'OR (Luis Buñuel), TONKA ŠIBENICE (Karl Anton) and HÄR HAR DU DITT LIV (Jan Troell). Since the Slovenian film market is largely americanised owing to Hollywood, the Slovenian Cinematheque occasionally undertakes purchases of recent films, because there are not many independent distributors in Slovenia involved in the distribution of European or non-Hollywood films. In 2001, the Slovenian Cinematheque bought more titles than the year before that: APRILE (Nanni Moretti), NENÉTTE ET BONI (Claire Denis), DURIAN DURIAN (Fruit Chan), SONGS FROM THE SECOND FLOOR (Roy Andersson), LA VILLE EST TRANQUILLE (Robert Gueéguian), PLATFORM (Jia Zhang-ke), A ONE AND A TWO (Edward Yang), LITTLE CHEUNG (Fruit Chan), MOLOKH (Aleksandr Sokurov). Slovenian Cinematheque's purchases of old films are sponsored by the Slovenian Ministry of Culture, while the purchases of new films are sponsored by occasional contributions from commercial sponsors and donators. In 2001, the Slovenian Cinematheque took over from independent distributors a large number of film prints whose rights for commercial screening had expired. In 2001, the Slovenian Cinematheque also reached an agreement with the representatives of UIP about the takeover of their film prints on the basis of voluntary deposit.

### 2. Progress and problems in the field of preservation

The underground depot of the Slovenian Cinematheque in Gotenica, where film prints are stored, is nearly full. The climate inside is only a little better than the lowest criteria demanded by FIAF standards. This is the reason why the Slovenian Cinematheque plans to build an above ground depot construction which will meet the highest demands from FIAF standards.

For the purpose of planning future depots, the Slovenian Cinematheque is gaining the latest findings about how to assure a long-term and safe storage of the Slovenian film heritage on CTA and PET film base.

### 3. Cataloguing, documentation and research

Research into the 20<sup>th</sup> century history of film in Slovenia continues, aimed at making detailed records of all Slovenian films, a Slovenian film history CD-ROM, and an integral book on Slovenian film history. The issuing of these publications is planned by the year 2005, the 100<sup>th</sup> anniversary of the Slovenian film.

The cataloguing of museum collections and library inventory continues in the form of the old cataloguing approach as well as the modern computer programs. The Slovenian Cinematheque also continues collecting all the documentation regarding

the history of the Slovenian film in the narrower sense as well as in the sense of the world history on the Slovenian ground.

In 2001 the Slovenian Cinematheque, in co-operation with the film magazine Ekran, continued with its research work as well. Thus it organised, among other events, the Autumn Film School, an international colloquium of film theory under the title **The Current Problems of "Third World Cinema"**, as an area of research into non-western cinematic creativity and reflections on it. This was the twelfth time in a row that several authorities in modern film theory, cultural studies, sociology, and philosophy met in Ljubljana to share their views in a concise, three-day conference on the current situation in the filmmaking and theoretical production.

#### 4. Film showings, exhibitions and publications

In 2001 the Slovenian Cinematheque hosted a record-breaking number of retrospective shows, among others: Luis Buñuel, Keisuke Kinoshita, Manoel de Oliveira, P. P. Pasolini, Retrospective of Portuguese Film, Czech Film of the Nineties, New German Film, Retrospective of Mongolian Film, Retrospective of Egyptian Film. Since the collection of world film masterpieces compiled by the Slovenian Cinematheque is still rather small, the majority of these large projects are the fruit of the co-operation/loans between national film archives. Thus, the Slovenian Cinematheque successfully co-operated in 2001 with CINEMATECA PORTUGUESA, FILMOTECA ESPAÑOLA, MUSEO NAZIONALE DI TORINO, MINISTRY OF CULTURE OF EGYPT, EMBASSY OF JAPAN IN AUSTRIA, NARODNI FILMOVY ARCHIV FROM PRAGUE and CINETECA NAZIONALE FROM ROME.

Monthly film series *D-day* and *Animateka* were carried on successfully also in 2001 offering the Slovenian Cinematheque audiences the opportunity to see top achievements in documentary as well as in animated films.

Slovenian Cinematheque continued its film-music activities. Our pianist accompanied silent films on the piano and cinemagoers had ample opportunity in this way to compare silent films with music to the same films without it (as they are often shown without any accompaniment). Along with silent films - accompanied by our pianist - we hosted foreign film-music events (for example: Wittgenstein Tractatus accompanied by live music of Tibor Szemz).

Another notable film-music event, named *In the Family Garden 2 (Na doma em vrtu 2)* was the project by Slovenian composer Bratko Bibi, who compiled original music from old Slovenian films. The project was carried out in co-operation with the Slovenian Film Archive of the Archives of the Republic of Slovenia, with which Slovenian Cinematheque maintains a well-established partnership on numerous projects.

In 2001 the museum department of the Slovenian Cinematheque prepared two exhibitions: *The Life and Work of Slovenian Director Matjaž Klop* within the National Film Festival in Portorož and *Slovenian Film Poster* within the Ljubljana International Film Festival.

The museum department continued the preparations for a permanent exhibition, *Film and Cinema in Slovenia from the Beginning to the Present*, which will open on the

100<sup>th</sup> anniversary of the Slovenian film in 2005. The show is prepared in co-operation with Slovenian Film Archive of the Archives of the Republic of Slovenia.

In 2001, the research-publishing department of the Slovenian Cinematheque issued the following 5 books:

- Luis Buñuel: *Mon dernier soupir* (translation),
- Serge Daney: *Filmski spisi - Film Essays* (translation - collection of texts from Ciné journal I., Ciné journal II. and La rampe),
- Zdenko Vrdlovec, Lilijana Nedič: *Boštjan Hladnik* (book on Slovenian film director B. Hladnik),
- *Vrzeli filma in arhitekture - Lacunas of Film and Architecture* (collection of texts from the field of architecture and film; edited by Stojan Pelko),
- David Bordwell, Kristin Thompson: *Film History: an Introduction* (translation).

### **5. Budgetary matters, relations with governmental authorities**

Despite its very recent founding, the Slovenian Cinematheque has formed the foundations for museum, archive, programme and publishing departments. All that was achieved with the support of the Ministry of Culture, the primary financial contributor. The financial aid of the Ministry of Culture in 2001 was US \$ 525.000.

That is US \$ 100.000 less than two years ago because of the extraordinary growth of the US Dollar in comparison with the Slovenian Tolar, meaning that the funds in the domestic currency did not decrease, but actually they decreased, since the Slovenian Cinematheque with its activity is dependant on foreign countries and currencies (in 2001, the major part of the expenses represented invoices in US Dollars).

### **6. International relations (FIAF and others)**

The Slovenian Cinematheque co-operated in enriching the film collections and preparing film programmes and exhibitions with the following members of FIAF: Cineteca Nazionale (Roma), British Film Institute, Filmmuseum (Munich), Centre National de la Cinématographie (Paris), Slovenian Film Archive (Ljubljana), Hungarian Film Institute (Budapest), National Film Archive (Prague), Gosfilmofond of Russia (Moscow), Cineteca del Friuli (Gemona), Österreichisches Filmmuseum (Vienna), La Cineteca del comune di Bologna, Deutsches Filminstitut (Frankfurt), Cinemateca Portuguesa, Filmoteca Española, Museo Nazionale di Torino ... We cooperated also with Friedrich-Wilhelm-Murnau-Stiftung (Wiesbaden, Germany), Japanese Film Foundation, Ministry of Culture of Egypt, Farabi Cinema Foundation, Goethe Institute, Swedish Institute, French Institute, The British Council, Italian Culture Institute, Berlin Film Festival and numerous foreign embassies.

## **7. Special events and other achievements**

In 2001 a multiplex with 12 theatres was opened in Ljubljana, which only increased the already high presence of the American commercial film in the Slovenian cinema network. And that is the reason why the Slovenian Cinematheque finally got the support of the City of Ljubljana and the Ministry of Culture to begin the procedures for the adaptation of an over 70 years old cinema, which will be used for explicitly cinematic cultural programmes and partly also for regular distribution of the art-film. Besides forming the so called new centre for audio-visual arts, the Slovenian Cinematheque will also try to form a logistic centre for art-distribution in Slovenia, but, of course, the Cinematheque will by no means reduce its intense programmes in its own theatre.

Slovenian Cinematheque working together with the *City of Women* festival organised a festival of films by female filmmakers, which met with great applause. Beside that, the Slovenian Cinematheque co-operated at the realisation of the *Ljubljana International Film Festival* and the *Festival of Gay and Lesbian Films*.

Silvan Furlan  
Director of Slovenian Cinematheque

Ljubljana, 31<sup>st</sup> February 2001



## **ANNUAL REPORT 2001**

### **SLOVENE FILM ARCHIVE (SFA)**

#### **Acquisitions of the year**

On the basis of the voluntary deposit/gift and purchase the SFA acquired in the year 2001 from various institutions and producers such as: Nora Production Group, Arkadena, Academy of Theatre, Radio, Film and Television/AGRFT, Bindweed Soundvision, Arsmidia, E-Motion film, Casablanca, Atalanta, Arsmidia, The Uppersava Museum in Jesenice, RTV Slovenija, The Provincial Museum in Nova Gorica, Student's House Tabor in Ljubljana, Slovene Film Foundation, Triada and Megaklik transferred 230 films.

Individuals transferred 284 films.

#### **Progress and problems in the field of preservation**

Archival films are stored in air - conditioned vaults at the seat of the SFA and outside Ljubljana in Gotenica. The vaults at the seat are equipped with fire - detection system and anti burglary alarms. They are additionally isolated against humidity.

The films are systematically checked and viewed to establish damage. The damaged films were restored. The works on films such as washing, repairing damaged and torn perforations and removing the adhesive tapes were done.

Twenty six color and b/w films were copied in the Hungarian Film Laboratory Budapest. Two short b/w films were copied in the small private laboratory at Ljubljana.

We checked 643 films about vinegar syndrome using A-D strips.

#### **Cataloguing, documentation and research**

Prior to the transfer into the SFA all films were professionally checked (also concerning vinegar syndrome), technically equipped, described and registered. All technical data have been transferred into the manual and computer catalogue.

706 feature and documentary films were documented on the basis of screening i.e. the data on producers, the time of origin, contents and authors were established.

#### **Film showings, exhibitions and publications**

On the basis of an agreement with the Slovene Cinematheque, SFA had three projections of its films on the month at the film theatre of the Slovene Cinematheque.

Each month two feature films from our collection had been projected. On twenty one projection from January to December, 79 films (43 documentary and animation films, 16 animation and 18 feature films) had been presented.

For many groups of schoolchildren (first grade 12 and second grade 4), students (7) and adults (3), we showed videos of the slovene films at our premises (69 films and more than 600 visitors).

### **Budgetary matters, relations with governmental authorities**

Total annual budget of SFA was: 306.069 US\$.

For salaries: 177.377 US\$

Copying: 25.775 US\$

Purchases: 65.891 US\$

Activity: 12.852 US\$

Material expenditures: 28.050 US\$

The SFA is an independent internal organizational unit of the Archive of the Republic of Slovenia as an administrative agency within the Ministry of Culture of the Republic of Slovenia.

### **International relations (FIAP and others)**

The SFA had contact and talks with Croatian Cinematheque Zagreb, Jugoslovanska Kinoteka Beograd, Filmarchiv Helsinki, UCLA Film and Television Archive, Cinemateca Portuguesa Lisboa and Narodni Filmovy Archiv Praha.

Some cataloguing and documentation staff participated at the Silent Film in Sacile and the 4<sup>th</sup> Slovene Film Festival in Portorož.

### **Special events**

A new law on film was discussed among the group of specialists on the Ministry of Culture. In the year 2001 we received tolerable amount of money for our activities (copying, purchases), but this year the government will cut its expenditure especially in the field of culture.

## **FIAF Annual Report 2001**

### **British Film Institute : bfi Collections**

2001 was a key transitional year for bfi Collections, with work now underway on a number of major access and preservation projects, such as the Mitchell and Kenyon collection, the *Moving pictures* touring exhibition and the Archive Television strand on DVD/Video. Bfi Collections also worked closely with other departments of the bfi on educational and cultural diversity projects. Preparatory work looked forward to a re-engineering of the work of the J.Paul Getty Conservation Centre in 2002.

An important strategic development on **acquisitions** was the commencement, in December 2001, of a Digital Acquisitions Scoping study which will develop a strategy for the acquisition and preservation of moving images born digital and/or distributed via computer networks. The first effects of this ground-breaking work will be felt in 2002.

Within the Fiction film unit, our long-serving Keeper of Fiction Film, David Meeker, retired at the end of 2000, and the post was taken up shortly after by Chris Galloway. The unit acquired 1687 titles. The most significant acquisition of the Fiction film unit during 2001 was the collection of prints kindly donated to us by the BBC. This valuable and authoritative resource will enable continued access to many significant titles to be assured. A brand new print of PREM SANYAS (1926) was given to us by Kirch Media in return for the loan of our material for the restoration. The video unit at the Conservation Centre have begun transferring artists' films from reel to reel tape onto Beta and VHS cassettes for acquisition into the collections. A fine grain of a previously 'missing' Butchers film UNDER NEW MANAGEMENT (1946) was acquired and was duplicated immediately due to the deterioration of the material.

In line with the priority given to cultural diversity within the bfi and as part of the 'ImagineAsia' project, ten prints of Indian films were acquired from major distributors Yash Raj. The acquisition of titles selected for Lifting the Lid, Britain's most important disability film festival, has also begun.

The Non Fiction film unit acquired 1938 titles. Priorities included the continued formal acquisition of titles from the Peter Worden Collection of Mitchell and Kenyon Films, all for active preservation. Initial selection from the newly preserved material were screened at the Sacile Silent Film Festival and Sheffield International Documentary Festival in October, to an enthusiastic reception. The research project exploring this collection in the context of fairground showmanship in partnership with the National fairground Archive at the University of Sheffield also formally commenced in October 2001.

bfi Collections also continues to operate successfully as the designated repository for government productions selected for preservation as Public Records.

In the Television unit, a total of 15,685 television programmes were acquired during 2001, of which 11,316 were acquired by direct recording: 4,277 from ITV, 3,382 from Channel 4, 3,223 from Channel 5, 424 from the BBC and 10 from Satellite. The other programmes were acquired by purchase and donation, including regional ITV material, BBC access copies and more items on 2" videotape. A comprehensive record was made of British TV news coverage of the events of September 11th and thereafter. The total number of 2" tapes transferred to digibeta, under the auspices of the HLF project, is now 21,625.

There were several major developments supporting the **preservation** and conservation of the collections, held at the J. Paul Getty Conservation Centre in Berkhamsted, Hertfordshire, and off-site storage at Gaydon in Warwickshire.

bfi Collections is currently reviewing storage conditions and standards across the organisation following successful implementation of improved storage conditions for nitrate film at the Gaydon site. Vaults commissioned in 1999 at Gaydon are delivering 8°C +/- 2°C and 45%RH +/-5%. Vaults constructed in 1979 to lesser specifications are included in a refurbishment programme that will deliver 10°C and 40%RH.

The Heritage Lottery Funded project 'An Archive for the 21<sup>st</sup> Century', which is processing many of the backlogs in the collections, was re-engineered at the beginning of 2001 and a successful three month pilot of the new processes was undertaken. Outputs from the key team in the project improved twenty fold. Lessons are now being taken from the project into the ongoing work of the Conservation center.

An internal process reengineering programme performed a situational analysis of business and work processes at the J. Paul Getty Conservation Centre, identifying a number of production inefficiencies, a lack of documentation in some areas, and a need to reassess several long-standing policies and procedures. This will lead to audits of equipment, workspace and existing skills, a new team structure and management approach, with the greater empowerment of staff to meet production targets and quality goals.

David Pierce joined BFI Collections as Head of Preservation and Manager of the J. Paul Getty Conservation Centre.

The Digital Research and Development Group began a research and development programme on digital restoration using the newly acquired Kodak Cineon system. Tests include image stabilization of unstable images, correction of colour fading, and damage removal. The primary focus was an in-depth investigation into the restoration of faded and deteriorated Dufaycolour additive colour originals. Conservation Centre staff developed computer algorithms to successfully recreate the original colour from the reseau pattern.

The **cataloguing** of the collections continued, with additional work being undertaken as part of the HLF-funded project. A review of Collections



Information Management has been launched, with assistance from Alice Grant Consulting. This is aimed at ensuring that information capture and front-end design of the computer system are geared towards the widest possible public access, and modifying the organisation of the Registry to make information capture a seamless and efficient process. Cataloguing staff, led by the Registrar, have also made a major contribution towards the development of the bfi's integrated database, which will include the bar-coding of the film and television collections.

In the Related Collections section the Stills, Posters & Designs unit continued both contemporary acquisitions as well as acquisition of private and more historic collections. The unit currently acquires material from 70% of theatrically released titles in the UK. The Special Collections unit undertook a 6-month documentation project in collaboration with the David Lean Archive and having been a part of the bfi National Library's (successful) bid for the ITC library prepared for the integration project which will bring the archive of the television company Rediffusion into the unit. The Museum Collections acquired, restored and prepared items for exhibition in the bfi's national touring exhibition, *Moving Pictures*, which opens on 14<sup>th</sup> February 2002 at the Millennium Galleries in Sheffield. All collections have been engaged in the burgeoning digitisation programme that saw over 2,000 collection items digitised during the year.

**Access** to the collections continued to expand. Viewing prints from our collections are screened at a wide range of UK specialist cinemas, so long as they have passed technical standards/ projection standards. Our curatorial team has regular slots at the bfi National Film Theatre for both non fiction and fiction programming.

This year saw the theatric release of the restored prints of AS YOU LIKE IT, and major public presentations and tour of the Technicolor restoration of THE MAGIC BOX, and screenings of the restorations of ODD MAN OUT and THE FALLEN IDOL.

Our video/ dvd label has built up major strands of archive releases, and we now reach more than 1,000,000 people across the UK. 2001 saw the launch of the *Archive Television* strand, which included long-unseen material such as Ken Russell's DELIUS, Nigel Kneale's THE STONE TAPE, and Jonathan Miller's WHISTLE AND I'LL COME TO YOU. This strand has been very important for access as underlying rights restrictions means that these materials have only been available to researchers on the premises, and for occasional screenings at the National Film Theatre. These strand has been amazingly successful, and now we are entering into a full partnership with the BBC to build up this strand of archive releasing on DVD, and looking at the work of the British independent TV companies for future releases. As well as a range of world cinema titles, most notably Kurosawa, we also released a digitally-restored version of Lotte Reiniger's ADVENTURES OF PRINCE ACHMED, more in our BRITISH TRANSPORT FILMS series, and HINDLE WAKES, with a newly-commissioned score from In the Nursery, which toured key UK cities before being released on video.

In September, the bfi was the main organiser and host of the 2001 FIAT/IFTA (International Federation of Television Archives) World Conference in London. As with the 2000 FIAF Conference, the main venue



## London

was the bfi's National Film Theatre and bfi Collections staff took leading roles in the preparation and administration of the event, in association with BBC Information and Archives and FOCAL International (Federation of Commercial Audiovisual Libraries).

Despite the events of September 11<sup>th</sup>, just two weeks before, over 250 delegates travelled to London from all over the World. The main themes of the Conference were the practical difficulties of introducing digitisation, the requirements of commercial activities and educational uses of archival television. The closing dinner and annual award ceremony took place at the reconstruction of Shakespeare's Globe Theatre, where the award for the best use of archive material in a new TV programme was presented to Swedish Television (SVT). It was a very successful conference and the generous sponsorship of Sony and Ascential Software was much appreciated.

CJE 6 Feb 2002

**IMPERIAL WAR MUSEUM FILM AND VIDEO ARCHIVE  
LONDON**

**ANNUAL REPORT 2001**

**Acquisitions**

Two of the most interesting arrivals reaching the Museum this year were collections of 16mm colour film from the Second World War period.

Our important collection of material filmed during the 1930s and 1940s by gifted amateur camerawoman Rosie Newman was augmented by the acquisition of additional material from the son of her former chauffeur/projectionist. The new material includes both offcuts from Newman films that were already in the collection and some previously unknown footage. There were also examples of some of the 78 rpm gramophone disc programmes which Miss Newman used to accompany her films when she arranged public screenings for charity – an aspect of her oeuvre previously not represented in our holdings.

Another acquisition, again from a private source, was of several reels of 16mm colour film shot by Royal Navy cameramen in 1944. Some of these films duplicated material previously received into the Archive from the Admiralty as 35mm blow-up B&W negatives and prints, which had hitherto been considered the masters. We are still assessing the implications of this discovery for our understanding of the way the British armed forces shot and distributed film of their participation in the war – and wondering where else any similar material may be hiding.

Numerically, the largest quantities of material arriving in the Imperial War Museum Film and Video Archive are those transferred to the Museum in its role as the official repository for official British moving-image record material falling within its terms of reference, as described in previous reports. While some backlogs of film material continue to arrive, all recent material now originates on video.

In total, acquisitions registered for 2001 amounted to material equivalent to over 1,000 hours running time.

**Preservation and Restoration**

2001 finally saw the closure of the premises at Hayes, Middlesex (to the west of London), which have been the home for the Archive's nitrate film vaults and its Preservation Section since 1958. We have been obliged to move, to make way for the landlord's plans for the commercial redevelopment of the site. The Section has been relocated to the Museum's branch at Duxford Airfield near Cambridge, where the Archive's safety film holdings were already stored. Buildings on the old airfield have been adapted to accommodate preservation staff and their equipment, and to receive the video and additional non-nitrate film materials transferred from Hayes. At the same time, the opportunity was taken to develop new film stores on the airfield for acetate film masters, in which environmental conditions were specified to conform to the latest standards recommended to minimise the dangers of vinegar syndrome. Meanwhile, new nitrate storage vaults were built on agricultural land near the Duxford site.

With one important exception (see below), the move took place during the summer and early autumn of 2001, and during October we therefore faced the melancholy obligation of saying goodbye to eight Hayes colleagues (with a combined total of over 120 years of employment at the Museum) who were not able to move to Duxford, and whose company and expertise are and will be sadly missed. Fortunately, at least two colleagues – Giovanni Schiano Lomoriello, who joined us from the Cineteca Nazionale in Rome in March as Team Leader for the Preservation Section, and Ken Ball, our

expert printer/grader – were able to move, and the Archive is now re-building its Preservation Section around the nucleus provided by these two and the two further staff – John Schlackman and Paul Heath – who were already employed at Duxford.

The one significant exception to the successful relocation to Duxford remains the Archive's holdings of some 37,000 reels of nitrate film. The environmental conditioning equipment in the new vaults failed to perform to specification, and we have been obliged to leave the film at Hayes while the contractors attempt to resolve the problem. We hope that this will be sorted out in 2002.

These important developments have naturally meant that routine preservation work has been more than a little disrupted this year, but before the closure of Hayes our staff there were able to undertake preservation work to ensure the accessibility of 543 reels of film originally mastered on nitrate stock, 32 reels of safety, and 343 cassettes of obsolescent video material.

### **Cataloguing, documentation and research**

'Cataloguing' in the Film and Video Archive continues to consist only of the recording of new acquisitions and entry into the collection database of inventory-level data captured from existing documentation – practically never the preparation of full catalogue entries based on viewing and research of the films themselves. Although the Archive is aware that it should be doing more than this, there is little more that it can do within the present constraints of staffing and other resources.

The Archive's DB/TextWorks catalogue database now contains information on some 20,830 titles (out of an estimated total of ca 50,000). The Museum plans during 2002/03 to implement a programme of making its collections databases available through its website ([www.iwm.org.uk](http://www.iwm.org.uk)), and the Film and Video Archive is pleased that its catalogue has been selected to be one of the first two databases for action under this programme.

### **Film Showings**

Brad King, the Film and Video Archive's former Head of Public Services, returned to the Museum in August but has been appointed to the position of Keeper of the Museum's Photograph Archive. Dr Toby Haggith, who had previously been deputising for Brad, has now formally taken over his position and is responsible for programming, loans, etc.

The Museum's Cinema ran a full programme of screenings throughout the year, apart from a one-month period of closure for structural work during August/September when screenings were provided on video in the nearby conference room. The Cinema provides the moving-image component of the Museum's formal education programme on weekdays during school term-time, and is used for public film screenings at other times. During 2001, some 20,000 Museum visitors attended a total of 580 public film screenings.

As "spin-offs" from the Conference on the "Holocaust, Genocide and the Moving Image" (see below), the Museum hosted important seasons of Holocaust-related films from the Czech Republic and from Poland, and we are grateful for the help received from archive colleagues in Prague and Warsaw and for the assistance of the Czech Centre and the Polish Cultural Institute in achieving these seasons. Other strands represented in public film screenings included programmes intended to complement concurrent Museum exhibitions such as "The 1940s House" (a tie-in with a popular television series), "Together" (a photographic exhibition about Commonwealth participation in two World Wars), "Submarines" and "Dreams and Nightmares – The Spanish Civil War".

The archive also screened a free-standing season with the title "Poisoned Memory: Film and the Occupation of France" and arranged a festival and competition to showcase film and video projects undertaken by students in response to the Museum's collections

and exhibitions. There were also a number of special events, including a screening of the silent film *The Battle of the Somme* (1916) on 1 July, the anniversary of the first day of the battle. An exceptional feature of this presentation was the trouble taken by the pianist to implement the recommendations for appropriate accompanying tunes that were printed in the trade press at the time – an experience that added a remarkable extra dimension to the screening. Other special events included an all-day programme of films to mark the UK's first Holocaust Memorial Day, another all-day event (with the title "Black Poppies") devoted to the participation of Indian, African and Caribbean men and women in the two World Wars, a programme of films to mark Soviet Memorial Day, and an evening dedicated to the Archive's collection of amateur film.

The IWMFVA continued to present material from its collection on an occasional basis at other venues, including conferences, educational film shows, etc. In 2001, examples of conferences at which FVA staff made presentations (apart from those noted under International Relations below) included "Across the Pond" at the Broadway Cinema, Nottingham, "Living in a Material World" at the University of Brighton, "Mars in Ascendant" at the Museum itself, "War and the Media" at the University of Kent, Canterbury, and "Ulster and Protestant Identity" at the Queens Film Theatre, Belfast.

### Public Services

A major event in the Cinema was a week-long international conference with the title "The Holocaust, Genocide and the Moving Image", hosted by the Archive in partnership with Film Education and the London Jewish Cultural Centre, running from 23-27 April (an unfortunate but unavoidable clash of dates with the FIAF Congress in Rabat). Dr Haggith is exploring possibilities for the publication of the conference proceedings.

The Film and Video Archive has continued to be used by historians and others interested in the subjects covered by our collections, by the small number of cinéastes alert to the importance of 'non-fiction film' to the history of the medium, and by the general public. It has also continued to provide material for use in a number of television productions. Overall, Paul Sargent and Jane Fish in the Archive's Production Office report that levels of activity have equalled those seen in previous years.

The total number of researchers booked in to consult the FVA's catalogues and documentation was 447. Staff dealt with some 9,500 telephone enquiries and wrote over 4,300 external letters, faxes and e-mails. Excluding audiences at public screenings, almost 750 visitors viewed material at the Film and Video Archive. 346 production files were opened during this period, and contact was established or maintained with customers from all over the globe.

The Archive continues its 'Loan Scheme' which makes available 16mm prints and video copies of a range of films to educational establishments, as well as making 'one off' loans of film (16mm and 35mm) and videotape to other recognised borrowers. During 2001, 170 titles were lent in a total of 77 loan transactions. Of these transactions, six were to FIAF colleagues, film festivals and other overseas borrowers.

### International Relations

Roger Smither attended the FIAF Executive Committee meeting and Annual Congress in Rabat in April, where he completed his third and last term as Secretary General but was re-elected to the Executive Committee and subsequently nominated as one of the Federation's Vice Presidents. He therefore also attended the Executive Committee meeting held in Sacile in October. He also represented FIAF at a meeting of the Co-ordinating Council of Audiovisual Archive Associations (CCAAA) held in Paris on 23 March, and attended the annual congress of the South East Asia/Pacific Audio-Visual Archives Association (SEAPAVAA) in Bangkok, Thailand, where he gave a keynote address on the FIAF *Code of Ethics* (14-23 July). He has continued to work as editor for



## London IWMFVA

'This Film Is Dangerous' (the sadly delayed FIAF book on nitrate film), in which capacity he is assisted by Catherine Surowiec, Associate Editor to the project.

David Walsh, Head of Preservation, attended a seminar in Copenhagen on digital technology as applied to restoration and other aspects of film archive work (28 February-2 March), a seminar in Bologna, organised by the Association des Cinémathèques Européennes (ACE) on digital restoration (1-2 July), and a seminar on Vinegar Syndrome, organised in Madrid under the auspices of the European training programme Archimedia (14-17 December), where he gave a paper on the FICA system. David has also been invited to join the FIAF Technical Commission.

The Archive's Acquisitions Officer, Kay Gladstone, attended the 2001 IAMHIST Conference in Leipzig, where he participated in two panels: "National Archives – serving a changing nation" and "Focus on Amateur and Experimental Film". (18-22 July). He also represented the IWMFVA at the annual conference of AMIA (the Association of Moving Image Archivists) held at Portland, Oregon from 6-10 November, where the special topic was small gauge film; in addition to speaking on the IWM's work with amateur film, he was also called on to make the speech in which AMIA conferred on David Cleveland (Curator of the East Anglian Film Archive) its Silver Light Award.

During 2001, in addition to contact with colleagues at the Rabat Congress, regular contact with other British archives, and Roger Smither's official communications with fellow members of the Executive Committee, the Film and Video Archive was pleased to receive visits from FIAF colleagues at ScreenSound Australia (Canberra) and UCLA Film and Television Archive (Los Angeles), and potential colleagues from the Audio-Visual Department at the National Library of Jamaica. It was also a privilege to receive a visit from Richard Lindgren (son of Ernest Lindgren, founding curator of the National Film archive), to discuss illustrations for the FIAF Nitrate Book.

IMPERIAL WAR MUSEUM



FILM & VIDEO ARCHIVE

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UCLA FILM AND TELEVISION ARCHIVE  
ANNUAL REPORT TO FIAF: 2001

**ACQUISITIONS**

**Motion Picture Acquisitions**

During 2001 the Archive entered into acquisition agreements with a number of film industry associations. Through the Director's Guild of America – Motion Picture Industry Conservation Collection at UCLA, a pristine print of every film directed by a DGA member and released in the United States will be deposited at UCLA starting with films released November 2000. Every major studio and many independent producers have already contributed. Titles include: THE LORD OF THE RINGS (Peter Jackson, 2001), PEARL HARBOR (Michael Bay, 2001), FINDING FORRESTER (Gus Van Sant, 2000), SPY KIDS (Robert Rodriguez, 2001) and LIFE AS A HOUSE (Irwin Winkler, 2001). The ASIFA –Hollywood "Annie Awards" Collection at UCLA contains examples of the best animation work produced for film and television from 1995 to the present. The Sundance Collection at UCLA continues to grow with new submissions from the field of independent cinema. A major collection of American International titles was deposited by MGM. Nearly a thousand titles were deposited, including such classics and cult favorites as: BEACH BLANKET BINGO (William Asher, 1965), BOXCAR BERTHA (Martin Scorsese, 1972), HOT ROD GIRL (Leslie H. Martinson, 1956), I WAS A TEENAGE WEREWOLF (Gene Fowler Jr., 1957) and PANIC IN YEAR ZERO!" (Ray Milland, 1962). The Archive still enjoys donations from individuals, the largest donation in 2001 coming from the Mel Torme family. Approximately 1200 titles were received in the donation and included THE EAGLE AND THE HAWK (Lewis R. Foster, 1950), MILLION DOLLAR LEGS (Edward Cline ,1932), THE SPIRIT OF ST. LOUIS (Billy Wilder, 1957) and SINGIN' IN THE RAIN (Gene Kelly and Stanley Donen, 1952).

**Television Acquisitions**

The television collection continued to expand during 2001, with contributions from new and previous donors. Hallmark Cards, Inc. provided tapes of HALLMARK HALL OF FAME productions broadcast during the year, as well as a copy of "The Devil's Disciple," (NBC, 11/20/55). The Academy of Television Arts & Sciences contributed tapes of the 52<sup>nd</sup> Primetime Emmy Awards nominees and winners, as well as the nominees and winners of the 52<sup>nd</sup> Annual Los Angeles Area Emmy Awards. From the National Academy of Television Arts & Sciences came tapes of the 27<sup>th</sup> Annual Daytime Emmy Awards nominees and winners. Also received was a large collection highlighting the television career of Jimmy Durante which included kinescopes and telefilms of such programs as 4 STAR REVUE (NBC, 1950-51); ALL STAR REVUE (NBC, 1951-53); THE COLGATE COMEDY HOUR (NBC, 1953-54); and THE JIMMY DURANTE SHOW (NBC, 1954-56). A collection of kinescopes of THE PAT BOONE CHEVY SHOWROOM (ABC, 1957-57) was placed with the Archive by Pat Boone Enterprises; and KABC-TV in Los Angeles donated a number of local public service programs, including CITY VIEW and VISTA L.A., produced and broadcast in Los Angeles during the 1990s.

## **PRESERVATION**

### **Motion Picture Preservation**

LENA RIVERS (1914) was preserved from an original nitrate print. This was used as the source material to make a safety dupe negative, which in turn was used as the source to strike a positive print. Selected scenes were printed from the B&W dupe negative onto color stock, with toning effects printed in.

PEGGY LEADS THE WAY (American Film Co./Mutual Film Corp., 1917) d. Lloyd Ingraham. A rare Mary Miles Minter film, copied to 35mm Estar dupe negative in cooperation with the Nederlands Filmmuseum, from a nitrate print with Dutch titles. Some original titles secured from a music cue sheet at the Academy of Motion Picture Arts and Sciences; the remaining titles were translated from Dutch into English. Tinted print made in collaboration with the Stanford Theatre Foundation Film Preservation Center.

K - THE UNKNOWN (Universal-Jewel, 1924) d. Harry Pollard. With Virginia Valli, Percy Marmont. 35mm Estar picture dupe negative made in cooperation with the Nederlands Filmmuseum, from a nitrate print with Dutch titles. Original titles obtained from a continuity supplied by Universal Studios. Tinted print made in collaboration with the Stanford Theatre Foundation Film Preservation Center.

MY BEST GIRL (Mary Pickford Corp./United Artists, 1927) d. Sam Taylor. With Mary Pickford, Charles Rogers. 35mm Estar dupe picture negative made in cooperation with the Mary Pickford Foundation from an acetate fine grain master containing shots missing from the version in general release. Additional missing shots obtained from a 16mm print supplied by the Library of Congress.

THE AWFUL TRUTH (Columbia Pictures, 1937) d. Leo McCarey. Restored 35mm Estar picture dupe negative and a digitally-restored re-recorded sound track negative made from a 1937 35mm nitrate studio projection print made directly from the original camera negative (now lost), a 1937 35mm nitrate dupe picture negative, and the original 1937 soundtrack negative. This project was accomplished in cooperation with the Library of Congress and Sony Pictures.

UNDER WESTERN STARS (Republic Pictures, 1938) d. Joe Kane. Full-length version restored on 35mm Estar fine grain stock from the surviving reels of the 35mm nitrate original camera negative, from 35mm acetate fine grain master positive elements of a shortened television re-issue version, and from a 16mm print originally belonging to the director, Joe Kane, of the full length version. Sound preserved from the original 35mm optical track negative. This was the first Western feature starring Roy Rogers.

SHERLOCK HOLMES AND THE VOICE OF TERROR (Universal Pictures, 1942) d. John Rawlins; and SHERLOCK HOLMES IN WASHINGTON (Universal Pictures, 1943) d. Roy William Neill. Both features were preserved on 35mm Estar fine grain stock, printed from the original 35mm nitrate camera negatives, and digitally restored re-recorded track negatives. UCLA has now restored all twelve Sherlock Holmes features produced by Universal Pictures between 1942 and 1946.

THE NIGHT OF THE HUNTER (Gregory Productions/United Artists, 1955) d. Charles Laughton. Restored 35mm Estar master positive made from the 35mm acetate original camera negative, along with new dupe sections copied from a 1955 acetate fine grain master positive. Soundtrack was digitally remastered and a new re-recorded 35mm Estar track negative made; sound was derived from several sources, including a 1955 acetate projection print, a 1955 acetate composite fine grain, a 1955 foreign release acetate track negative and surviving original magnetic master recordings made in 1954.

SHADOWS (1959) d. John Cassavetes. Preserved from the original 16mm BW negative A/B rolls, a 35mm dupe negative, and a 35mm positive print. Thus far a 35mm fine grain master positive, a 35mm dupe negative, a 35mm re-recorded track negative, and a 35mm viewing print have been created. The soundtrack was cleaned up in a Sonic Solutions digital workstation. A separate version will integrate digital picture restoration of selected scenes which suffer from excessive deterioration.

RETURN OF THE SECAUCUS SEVEN (1980) d. John Sayles. Preserved from the original 16mm color negative A/B rolls and the original 35mm soundtrack mix. These were used to make a 16mm color interpositive, a 35mm magnetic track, a 35mm color internegative, a 35mm track negative, and a 35mm release print. The soundtrack was cleaned up in a Sonic Solutions digital workstation.

LIANNA (1983) d. John Sayles. Preserved from the original 16mm color negative A/B rolls and the original 35mm soundtrack mix. These were used to make a 16mm color interpositive, a 35mm magnetic track, a 35mm color internegative, a 35mm track negative, and a 35mm release print. An additional Super 35mm blow-up interpositive was made of the Main Title sequence, which had excessive grain in the original CRI insert to the original negative. The soundtrack was cleaned up in a Sonic Solutions digital workstation.

THE BROTHER FROM ANOTHER PLANET (1984) d. John Sayles. Preserved from the original 35mm color negative, a 35mm CRI, and the original 35mm track negative. These were used to make a 35mm color interpositive, a 35mm up-and-down track positive, a 35mm magnetic track, a 35mm color internegative, a 35mm track negative, and a 35mm release print. The soundtrack was cleaned up in a Sonic Solutions digital workstation.

### **Newsreel Preservation**

Approximately 12,000 feet from the Hearst Metrotone News Collection was preserved in 2001. The California History Project and a similar project covering the role played by ethnic groups in creating American culture, both of which were begun with support from the Ahmanson Foundation, were of central concern. We also received preservation funding from the Joseph Drown Foundation.

Among the footage preserved in 2001 was a performance by the Tuskegee choir on the top of the Empire State building in 1933; the treason trial of the Los Angeles born Tokyo Rose in San Francisco in 1949; the first Korean orphan adopted by an American family (Capt. and Mrs. Sylvester Booker of Pasadena); a

mass naturalization ceremony held at the Hollywood Bowl in 1954; film of several Native Americans visiting Washington, D.C. regarding pending legislation; the burial of slain civil rights leader Medgar Evers at Arlington Memorial Cemetery in 1963; and a press conference held by Martin Luther King and Ralph Abernathy in 1963.

### **Television Preservation**

Television preservation efforts centered on the transfer of 2" videotapes to modern, stable videotape formats such as Digital Betacam, Betacam, SP, and D2. As 2001 marked the 50<sup>th</sup> anniversary of the debut of the HALLMARK HALL OF FAME, a number of programs from that prestigious series were preserved, among them the color productions of "The Tempest" (NBC, 2/3/60) starring Maurice Evans, Richard Burton and Roddy McDowell; "Victoria Regina" (NBC, 11/30/61) starring Julie Harris in an Emmy-winning performance; and "A Cry of Angels" (NBC, 12/15/63), starring Walter Slezak and Maureen O'Hara. Other dramas preserved during 2001 were the PLAY OF THE WEEK productions of "Climate of Eden" (syndicated 2/29/60) and "Rashomon" (syndicated, 12/12/60; directed by Sidney Lumet); and the UNITED STATES STEEL HOUR production "Far From The Shade Tree" (CBS, 1/10/62). Also preserved was an unsold and unaired television pilot entitled WE TWO (1972), directed by Carl Reiner, and written by Rod Serling, based on Serling's HALLMARK HALL OF FAME script "A Storm in Summer."

### **CATALOGING**

The Archive has all of its film and television holdings in ORION, the UCLA Libraries' on-line information system, other than a backlog of "minimal level" inventory records, which was created during the course of our move of the bulk of the collection to the Southern Regional Library Facility (SRLF). As of January 2002, the Archive had 148,087 MARC 21 format records for titles in its private file on ORION. Many of these entries are full cataloging records, but most are "minimal level" inventory records; however, most inventory records for feature films have been enhanced to add full credits, and to do authority work on the director. These credits are all searchable on ORION, using the notes search, as are summaries and contents notes. In addition, ORION includes 27,738 MARC 21 format authority records for names, titles, subject headings, and genre headings. The Archive does full authority work on 20 to 30 names per cataloging record. All names not found in the National Name Authority File maintained by the Library of Congress are submitted via NACO (National Co-Ordinated Cataloging Operations) for inclusion in the National Name Authority File. In this way, the fruits of our cataloging work are shared with other archives and library systems around the country. We have just finished loading our bibliographic records into RLIN, a database of MARC 21 cataloging records which allows subscribers to edit and download MARC 21 records into their own catalogs. Since the move from ORION1 to ORION2 our holdings have been in the relatively new MARC 21 holdings format; we have 262,431 holdings format records. Free public access to ORION2 over the Web is now available at: <http://orion2.library.ucla.edu>



### RESEARCH AND STUDY

In addition to the ongoing outreach which makes the Archive's collections accessible to researchers from around the world, the Archive has finalized the preparation for its new Moving Image Archive Studies program. The program is a two year course of study resulting in a Master's Degree. Student applications will be accepted for admission to the program in the Fall of 2002. In the meanwhile, we have continued to offer specialized graduate seminars by instructors such as Michael Friend, Jan-Christopher Horak and Steven Ricci.

The Archive has received grants from the Academy Foundation and the Myra Reinhard Foundation to expand its web-based encyclopedia of moving image formats and gauges. To lay the foundation for a truly robust application and to invite fieldwide collaboration, the Archive organized a planning workshop on curricular materials to support archival education. The workshop was held in July in Los Angeles. Participants included: Howard Besser, Tony Chow, Grover Crisp, Paolo Cherchi-Usai, Ray Edmondson, Anne Gilliland-Swetland, Nancy Goldman, Jane Johnson, Sally Hubbard, Lisa Kernan, Nicola Mazzanti, Janice Simpson, Donnae Tidwell and Ivan Trujillo.

Another milestone this year was the production and publication of the book "Hallmark Hall of Fame: The First 50 Years."

### COMMERCIAL SERVICES

In 2001 the Archive's Commercial Services Division provided some 900 items of archival footage from the Hearst Metrotone Newsreel collection for use in a wide array of broadcast, theatrical and syndicated television shows. Archival newsreel footage can be seen regularly on all major networks and most PBS and cable stations. Many major motion pictures have taken advantage of the rarity and high quality of our film elements, and archival footage has been provided to production companies around the world. The income derived from license fees is used for the Archive's preservation and access programs.

### PUBLIC PROGRAMMING

In 2001 the Archive presented approximately 200 programs, screening about 400 films. The year began with a sparkling tribute to American comedienne Doris Day and then plunged into the world of '60s Soviet cinema. We then presented our annual, popular series of Contemporary Latin American film as well as our annual look at New Iranian Cinema. The spring saw an archival series on the films of Ernst Lubitsch and a celebration of the centennial of Gary Cooper, as well as the annual "City of Lights, City of Angels" festival of contemporary French film and a small series on Hong Kong filmmaker Fruit Chan. In the summer we paired with the J. Paul Getty Museum in presenting "Fact + Fiction: Through the Camera of the 20<sup>th</sup> Century" and then looked at the work of cinematographer James Wong Howe. We were also pleased to do a slim series of Andy Warhol films. Rounding out the fall, the Archive presented two extensive series on Ermanno Olmi and Kon Ichikawa. We also spotlighted the new work coming from Hong Kong in both "Hong Kong Neon" and "Go, Johnnie To!"



## **INTERNATIONAL RELATIONS**

In February, Director Timothy Kittleson and Head of Research and Study Steven Ricci traveled to Monterrey, Mexico for the Council of North American Film Archives (CNAFA). In April, Kittleson and Ricci attended the FIAF Congress in Rabat, Morocco. Ricci was elected Secretary General of FIAF at this Congress. Steven Ricci attended the FIAF Executive Committee meeting in October and moderated the Second Century Forum at Le Giornate del Cinema Muto in Sacile, Italy.

**Activities Report**

**American Film Institute  
National Center For Film And Video Preservation**

**Los Angeles and Washington, DC**

1. Acquisitions of the Year 2001

During the year 2001, the AFI/NCFVP acquired over 1200 titles, including a number of rare silent and foreign language-version films, for inclusion in the AFI Collection.

Twenty-six were on nitrate stock, the most notable being a lost Alice Guy Blaché film, *A Fool and His Money* (Solax, 1912), the earliest known film made with an all African-American cast.

Other unique nitrate tinted titles from the silent period include *For the Soul of Rafael* (1920) with Clara Kimball Young and Bertram Grassby, and episodes of *A Daughter of the USA*, and *The Flag of Truce* (1916) from the Universal Special series *Liberty*, plus the classics *The Count of Monte Cristo* (1908) directed by Francis Boggs, *The Corsican Brothers* (1920) with Dustin Farnum, and a lost *Buffalo Bill* title (ca. 1914).

AFI also acquired a number of English language release versions of foreign titles, including two 1910 Italian comedies *Cretinetti Distratto* (*Distractions of Foolshead*) starring Andre Deed, and *L'Insegna Albergo del Globo* (*The New Sign of the Globe Hotel*) produced by Itala Film of Turin; *The City of Singapore* (1911), and an [Unidentified Gertrude Norman drama] produced by the French firm, Pathe Freres, an American-Eclair film, *A Lucky Hold-up* (1912) and *From Kandy to Colombo* (Eclair-Universal, 1913), as well as one reel from the two part German mystery, *Das Recht Auf Das Dasein* (*The Clew of the Broken Finger*, 1913) directed by Joseph Delmont.. A number of these titles will be preserved with AFI 1999 Challenge Grant funds.

A donor from suburban Chicago donated a 35mm nitrate copy of the Czech film *Zem Spieva* (*The Earth Sings*, 1933), one of two documentaries by Karel Plicka awarded the gold cup at the 1934 Venice Film Festival, while a donor from Virginia donated five Herman Fowler, *The Voice of Vaudeville* (1930) programs with matching nitrate films and soundtrack discs, as well as, the Deforest comedy, *Call Me a Doctor*, also matching nitrate films and soundtrack discs.

The estate collection of the late Robert M. Sheerin, of San Antonio, Texas, over seven-hundred 16mm films, including silent, short & feature, foreign, and animated titles like *Lady Windemere's Fan* (1925), *Meet Me in St. Louis* (1944), *The Courtship of Miles Standish* (1923), *Dinner at Eight* (1933), *Freaks* (1932), *Night Gallery* (1969), *Open City* (1946), *Naked Spur* (1953), *Marriage Italian Style* (1964), *Juliet of the Spirits* (1965), Charlie Chan titles, and Disney cartoons comprises the most substantial number of titles on acetate stock acquired by the AFI during the year 2001. In addition, AFI received a 16mm collection of approximately five-hundred and eighty-six Warner-Pathe news clips covering a range of international and domestic subjects, including political events, fashion, cold war, disasters, foreign relations, crime, farming, health & safety, etc.

2. Progress and Problems in the Field of Preservation

AFI/NCFVP received a grant from the Women's Film foundation to restore and preserve the lost Alice Guy Blaché film, *A Fool and His Money* (Solax, 1912), the earliest known film made with an all African- American cast.

Among the rare films preserved and restored with Challenge Grant funds were *The Count of Monte Cristo* (1908), directed by Francis Boggs, and *The Corsican Brothers* (1920), with Dustin Farnum.

AFI/NCFVP began work on restoration of its 1970 documentary film *Directed by John Ford*. When this is completed, it will be re-released on DVD. This is considered the best film about Ford and his career.

AFI continued to provide funds from its \$1.1 million Film Preservation Challenge Grant program as archives around the USA finished their work on films selected for preservation.

AFI/NCFVP arranged a number of FIAF exchanges and assisted the AMIA Small Gauge Task Force with research for its Edison Home Kinetoscope Project.

AFI/NCFVP identified a number of lost titles, performed database searches and did reference work for FIAF member preservation projects, in addition to doing reference work for international institutions, film festivals, scholars, researchers, and the general public.

### 3. Cataloging, Documentation and Research

AFI/NCFVP received a grant from the NEA to create a website with complete information on all American silent feature films available on video and DVD with complete accompanying data from the AFI Catalog. Most of the work on this was done by editor Pat Hanson and researcher Robert Dickson.

Hanson and Catalog staff catalogued the AFI-selected Ten Best Films of 2000 and 2001 and the results were put on the AFI website. These were the first recent films to be cataloged.

Catalog staff neared completion of their work on the AFI Catalog of Feature Films 1951-1960.

The entire AFI Catalog was transferred to a digital format with the assistance of KPMG who adapted it to the SGL relational database system. Entries in the catalog are now made directly on the Internet database

National Moving Image Database director Henry Mattoon added 35,000 entries to his database and a number of new archives

### 4. Film Showings

AFI/NCFVP presented a program of films it had preserved at the AFI Los Angeles International Film Festival in November. The feature was the 1931 pre-code Columbia movie Ten Cents a Dance starring Barbara Stanwyck and directed by Lionel Barrymore.

AFI's National Film Theater presented monthly programs of films from around the world, including archival showcases and festivals devoted to Europe and Latin America.

AFI's International Film Festival presented 130 films from around the world in November in Los Angeles.

### 5. Budgetary Matters & Relations with Governmental Authorities

Budgets remain tight at AFI and NCFVP but all activities are continuing and several projects with silent film are in preparation

Restoration of the Montgomery County (Maryland) 1930s Art Deco cinema in Silver Spring continued and plans are to open it in the spring of 2003. A major documentary film festival will be held there annually in collaboration with the Discovery TV channel.

### 6. International Relations (FIAF and Others)

Ken Wlaschin represented AFI and the National Center at the Pordenone/Sacile Silent Film Festival in Italy in October.

Kim Tomadjoglou and Wlaschin represented AFI/NCFVP at the AMIA annual conference in Portland, Oregon, in November.

Tomadjoglou and Wlaschin answered many queries from FIAF members and other asking for film searches in AFI databases.

### 7. Special Events and Other Achievements

AFI's restored print of the 1912 Richard III was released on DVD and video by Kino in June with a new score by Ennio Morricone conducting a 100-piece orchestra. The DVD includes a documentary about the discovery and restoration of the film.

AFI began work on a special long-term project to restore the lost spider scene from the RKO film KING KONG.

TO:  
FLAF SECRETARIAT.  
Fax: 32 (0)2 534 47 74



## CINEMATECA NACIONAL DE ANGOLA

### ANNUAL REPORT 2001

The year 2001 was one year marked by the change to new premises, now we are in the Rua da Liga Africana 13 C-D. 2001 it was, the bad year goes Cinemateca, where the two viewing tables (Steenbeck), 35-16mm and the two projection machines (Portacine-35mm, and Bauer-16mm) are damaged. A year where we didn't get to accomplish 40% of the one that we programmed, relatively the:

#### 1.ACQUISITION OF FILMS.

We didn't acquire film, nor film copy, but we got duplicate copy of national films in Video format VHS, to designate:

- RITIMO DO NGOLA RITMOS.
- QUEM FAZ CORRER QUIM.
- SAMBIZANGA.
- NELISITA.
- MEUS IRMÃOS TCHOKWES.

#### 02.CONSERVATION AND RESTORATION.

We continued to make the periodic revision of films, unhappily cannot duplicate the copy that we have, nor restore copy of films that are in phase would excel of deterioration, due to the frequent variations of temperature and deficient conservation.

#### 3.CATALOGUING AND DOCUMENTATION.

We continues to updating of the process of manual cataloguing and computerized, of the film archive and of the library, we lamented have not the software (advisable) for effect. Unhappily it was not possible to conclude the books "CATALOGO DA CINEMATECA" and "OS PIONEIROS DO CINEMA NACIONAL", we thought to end this year.

#### 4. ADMINISTRATION AND BUDGET.

Due to war situation that unhappily still lived at our Country the budget of Cinemateca Nacional de Angola for the year of 2001 was of KZ 546.403.00 (equivalent a USD 27.320.30). This budget was not used in the totality by material lack specify at the local market.

#### 5. INTERNATIONAL RELATIONS.

We maintain the cooperation relationship with other Institutions similar members to FIAF. Happily with the support of **FILMOTECA ESPANHOLA** we will workout (in Madrid) two our technicians in the area of Conservation, Restoring and informatics archive.

Luanda, January 25, 2002

Cinemateca  
Nacional de Angola

D. Magalhães.

Attention:  
This is a new address for

**Cinemateca Nacional de Angola:**  
**Rua da Liga Africana 13 C/D**  
**Fax: 00 244 33 13 71**  
**P.O.Box: 3512**  
**Cinematecangola@hotmail.com**





CINEMATHEQUE MUNICIPALE  
DE LUXEMBOURG

## RAPPORT D'ACTIVITÉS POUR L'ANNÉE 2001

### 1. Acquisitions de l'année

En 2001, les collections de la Cinémathèque Municipale se sont enrichies de 470 copies de long métrage, tous formats et nationalités confondus. Ces copies ont été l'objet soit de dépôts volontaires à durée non limitée de la part de distributeurs ou d'autres ayants droit, soit d'acquisitions.

A relever plus spécialement, l'acquisition d'une collection de films français très rares datant des années 30 et 40 (copies 35 mm, nitrate).

La politique d'enrichissement des archives a été poursuivie suivant les axes mises en application depuis les dernières années. Elle s'est orientée au niveau technique vers une préférence donnée au format 35mm (sans pour autant exclure le format 16mm), et au niveau structurel vers une politique aussi bien horizontale (complétant les stocks des cinématographies internationales) que verticale (mettant l'accent sur deux points forts de la collection, à savoir la cinématographie américaine à tous égards et la cinématographie française des années trente et quarante, et collectant en outre les films d'auteurs récents).

Le département non-film s'est surtout enrichi grâce à l'acquisition d'un lot d'affiches datant des années 20 (e.a. films de Charles Chaplin). D'autre part, de nombreuses photos et diapositives relevant du patrimoine international ont été déposées par divers médias nationaux. Finalement, il convient également de relever une importante collection de press-books déposée par un particulier.

Au cours de la même année et l'acquisition de la collection non-film susmentionnée mise à part, 250 livres sur le cinéma ainsi que quelque 750 périodiques ont été rajoutés à la bibliothèque spécialisée. Le département d'affiches de cinéma s'est vu ajouter quelque 200 pièces couvrant la production internationale courante.

## 2. Progrès dans le domaine de la préservation, du catalogage, de la documentation et de la recherche

La banque de données informatique relative à nos collections films a été mise à jour de manière à ce que tous les longs métrages réceptionnés pendant l'année 2001 y figurent (catalogage de quelques 500 copies long métrage). En outre, suivant un plan visant à compléter les indications de base sur des copies préservées depuis longue date, les données supplémentaires relatives à quelque 200 copies ont été saisies au cours de l'année.

Mise à jour également des banques de données relatives à la photothèque, à la bibliothèque et au département des affiches de manière à ce que toutes les acquisitions et dépôts de l'année 2001 y figurent avec des indications de base.

## 3. Publications

Au cours de l'année 2001, la Cinémathèque Municipale a édité les publications suivantes:

Sturm, Georges: Die Circe, der Pfau und das Halbblut. Die Filme von Fritz Lang 1916-1921. (= Filmgeschichte International, Schriftenreihe der Cinémathèque Municipale de Luxembourg, Bd. 8)

Barbian, Jan-Pieter/Ruzicka, Werner (Hgg.) : Poesie und Politik. Der Dokumentarfilmer Joris Ivens (1898-1989) (= Filmgeschichte International, Schriftenreihe der Cinémathèque Municipale de Luxembourg, Bd. 9)

Jung, Uli/ Scheffen, Jean-Louis: King Vidor's « The Crowd »

## 4. Programmation de films

En 2001, la politique de programmation de la Cinémathèque Municipale a été axée notamment sur:

- des hommages à des réalisateurs et acteurs: François Truffaut, Terry Gilliam, King Vidor, Ernst Lubitsch, Mauro Bolognini
- des rétrospectives de l'histoire du cinéma: Cinéma suédois, Independent American Filmmakers, Minimal tendencies in film, Nouveaux cinémas chinois
- des réflexions thématiques de l'histoire du cinéma: Les fantômes au cinéma, Images de la Justice au cinéma, La Guerre du Pacifique, Les cités fantastiques, L'été au cinéma

des soirées-conférence/table ronde:

Noam Chomsky (La fabrication du consentement), Pierre Bourdieu (La sociologie est un sport de combat), documentaires sur la première guerre mondiale (Maudite soit la guerre), « travelogues » des années 10

des formules événementielles: Cinema Live at the Cinémathèque (Les Musiciens d'Europe accompagnant « La charrette fantôme » de Sjöberg et « Carmen » de Lubitsch), Festival des migrations et des cultures au cinéma, cinéma en plein air , concert cinéma&musique (Nino Rota Ensemble), cinéma & théâtre « Frankenstein » (pièce de théâtre suivie de la projection du film de James Whale,)

le «LIVE CINEMA» avec Carl Davis et l'Orchestre Philharmonique du Luxembourg: version restaurée de «THE CROWD »(King Vidor)

des séances animées pour enfants

des séances spéciales pour classes scolaires et troisième âge

Total des séances: 635

Total des titres projetés: environ 410 (dont 95% en provenance de nos propres collections)

Total des spectateurs: environ 20.000

## 5. Administration et budget

Le budget de la Cinémathèque Municipale pour l'exercice 2001 était de 1.150.000,- Euros, salaires compris (constant par rapport à l'année 2000) L'équipe de la Cinémathèque comprend 8 permanents et deux caissières à temps partiel.

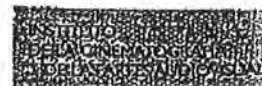
## 6. Relations internationales

Rapports suivis (programmes d'échanges, de recherche, de prêts, etc.) avec les archives de la FIAF respectivement avec les archives de l'ACE, notamment avec la Cinémathèque Suisse, la Cinémathèque Royale de Bruxelles, la Cinémathèque Française, le Filmmuseum München et le Deutsches Filmmuseum Frankfurt

Suite aux nombreuses demandes d'autres archives affiliés, mise à disposition des films recherchés pour des rétrospectives, si toutefois le statut et l'état technique des copies le permettaient

□ Participation au Festival de Berlin (rétrospective Berlinale), au Festival International du Film de La Rochelle, au Festival de San Sebastian, à la Viennale, au festival Max Ophuls à Sarrebruck (e.a.)

□ Développement des rapports avec la faculté des sciences des médias (et notamment avec la chair d'histoire du cinéma) de l'université de Trèves (organisation de soirées-conférences transfrontalières) et de Metz (initiation à l'histoire du cinéma).



## INFORME DE ACTIVIDADES 2001

### DIFUSION

#### Programación del Cine Doré

Durante el año 2001 se exhibieron los siguientes ciclos:

Jan Troell

Redescubrimiento del Cine Italiano

Andre Delvaux

Cine Español de la A a la Z

Orson Welles

Cinemamed. Cine de los Países Arabes

Wojciech J. Has

Raoul Walsh

40 años de la Semaine de la Critique de Cannes

Opera y Cine

Jacques Rozier

Guru Dutt

Año Europeo de las lenguas

Nuevo Cine Mexicano

Premios Goya

Frank Borzage

Hedy Honigmann

Madridimagen: Robert Guédiguian

Seijun Suzuki

Centenario de Enrique Jardiel Poncela

En torno al Free Cinema

- *El número total de espectadores del año 2001 fue de 167.363, se celebraron 1.218 sesiones y las películas exhibidas fueron 746.*





**Entre otras actividades realizadas en el cine Doré se destacan:**

- Presentación del libro de Andrei Tarkovsky con la participación de Marina Tarvskoy, Rafael Llano y Miguel Ángel Barroso (Octubre 2001)
- Clausura de Madridimagen con la presencia de Robert Guediguian (Octubre 2001)
- Presentación de las restauraciones **EL DOS DE MAYO** y **VIVA MADRID QUE ES MI PUEBLO** (noviembre de 2001)
- Encuentro con el cineasta japonés Seijun Suzuki (noviembre de 2001)
- Presentación del libro "En torno al Free Cinema" coordinado por Carlos Heredero y José Antonio Monterde (diciembre de 2001)
- Preestreno de la película **EL TRIUNFO DEL AMOR** con la presencia de Clare Peploe (diciembre de 2001)

**Publicaciones**

**Frank Borzage. Sarastro en Hollywood.** Coedición con el Festival de Cine de San Sebastián.

**Patricio Guzmán.** Coedición con Cátedra.

**NO-DO. El tiempo y la memoria.** Reedición con Cátedra

**COOPERACIÓN**

**Acceso**

- Se atendió a 225 investigadores que vieron 207 películas en soporte cinematográfico y 638 en video, además se visionaron 1.202 documentos de No-Do.
- Se colaboró con las Filmotecas establecidas en las Comunidades Autónomas (Cataluña, Castilla y León, Valencia, Andalucía, y la Municipal de Zaragoza) mediante el préstamo de películas del archivo para sus actividades de difusión; en el mismo sentido con otras Filmotecas de la FIAF.
- Se facilitaron películas a los Festivales más importantes que se celebran en España para completar los ciclos o las retrospectivas que ofrecieron (Málaga, Huesca, Muestra del Atlántico, Mostra de Valencia, Valladolid, San Sebastián, Cartagena, Gijón, etc.)
- Se realizaron 101 cesiones de derechos de uso de material de archivo propio para la realización de producciones audiovisuales.



### Colaboraciones con entidades culturales

- Entre otras se destacan las realizadas con la Fundación Marcelino Botín para la exposición **Memorias de la Mirada: La Imágenes como fenómeno cultural en la España contemporánea**, con la Subdirección General de Bellas Artes para la exposición: **Antonio Palacios Constructor de Madrid en el Círculo de Bellas Artes**, con la Sociedad Estatal Nuevo Milenio para la exposición: **Del periódico a la sociedad de la Información** y con el Centro de Cultura Contemporánea de Barcelona para la exposición **Memoria de un espejismo**.
- Se finalizó el traspaso de fondos cinematográficos a la Generalidad de Cataluña (**Laya Films**)

## DOCUMENTACION GENERAL

### Catalogación de Fondos Fílmicos

- Se dieron de alta alrededor de 270 títulos en la Base de Datos de películas no estrenadas comercialmente en las salas cinematográficas españolas (base PEFI). Se trata en su mayor parte de documentales, noticiarios, películas amateur y producciones en soporte magnético.
- Se actualizaron cerca de 150 fichas técnico - artísticas de producciones españolas distribuidas comercialmente en España (base PECA)
- Se modificaron y ampliaron datos de más de 500 fichas de la base de datos PETA (que engloba a las dos Bases de Datos anteriores) tras el visionado de los materiales y la investigación documental sobre su producción.
- Se ha actualizado, de acuerdo con un trabajo de investigación promovido por la FIAF la Base de Datos **TESOROS** consistente en la descripción de fondos cinematográficos del período mudo..
- Especialmente en el último semestre se ha trabajado en estrecha colaboración con la Subdirección de Informática para el desarrollo de la Nueva Aplicación Informática que maneja los datos de más de 60.000 materiales cinematográficos que se custodian en la Filmoteca Española.

### Biblioteca y Archivo Gráfico

Además de las labores habituales de catalogación y servicios externos, estas dos unidades han trabajado fundamentalmente durante el año 2001 en la ordenación de los fondos de cara al traslado al Palacio de Perales por ser los libros, documentos y fotografías los primeros elementos desplazados a la nueva sede.



## FONDOS FÍLMICOS

### Restauraciones

A lo largo del año 2001 se concluyó la restauración de las siguientes películas:

EL DOS DE MAYO, ROMANCERO MARROQUÍ, VIVA MADRID QUE ES MI PUEBLO, así como varios documentales españoles, mudos y sonoros, que se conservaban en la Biblioteca General de Tetuán.

### Inspección, revisión y montaje

Este departamento acogió 748 materiales, bien para ser inspeccionados con vistas a su exhibición o para la restauración o montaje para la reproducción. Como consecuencia de la revisión de materiales se bloquearon para uso 10 películas.

### Movimiento

A lo largo del año 2001 se movieron un total de 885 películas del archivo de la Filmoteca Española.

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NORTH WEST FILM ARCHIVE (NWFA)

Manchester

England



Activities report covering the period 1 August 2001 to 31 July 2001

1. Acquisitions of the year

- The North West Film Archive accepted 1,051 items (including nitrate-based films) for deposit assessment during the year. 421 titles were acquired, under formal agreement, from 61 separate donors. Key deposits included film of Yuri Gagarin's visit to Manchester in July 1961 and productions from local amateur cine clubs. Significant holdings continued to be accepted from municipal authorities, educational institutions, local families and societies.
- This represents the eighth year when a systematic off-air recording service was undertaken as the designated agent of the National Film and Television Archive (London). 283 programmes were recorded during the year.

2. Progress and problems in the field of film preservation

- This was the fifth year of operation within the NWFA's purpose-designed premises and priority continued to be afforded to storage matters within the dedicated suite of vaults. Ongoing efforts to maximise the benefits of this facility included the development of on-line access to environmental data and improvements to the storage conditions for vinegar syndrome affected films.
- The priority to copy the NWFA's holdings of vinegar syndrome infected films was successfully addressed during the year thanks to funding from the Manchester Metropolitan University via its *Research Support Library Programme*. The NWFA is now able to deal with chemically unstable footage as this is acquired.
- The programme of remastering videotape acquisitions onto DigiBeta format was continued by the Technical Officer. The year saw a marked increase in activity, reflecting the greater number of videotape acquisitions on various formats.



### 3. Cataloguing, documentation and research

- 209 titles were added to the *NWFA Moving Image Collection* databases during the year. This work was made possible thanks to the appointment of an Acquisitions and Cataloguing Assistant funded by academic sector support.

Visit the NWFA web site to explore its catalogue at [www.nwfa.mmu.ac.uk](http://www.nwfa.mmu.ac.uk)

### 4. Film showings, exhibitions and publications

- NWFA titles featured in 23 screening events including local film festivals, special weekends and open days, alongside reminiscence, lifelong learning and school activities. 8 academic teaching sessions were provided during the year at both undergraduate and postgraduate level. Footage was supplied to 15 exhibitions ranging from award winning Lottery funded national projects to local community based displays.

### 5. Budgetary matters

- Major changes within the national funding environment demanded considerable time and effort. Regretfully, the issue of core public funding remains unresolved.

### 6. International relations

- The NWFA was unable to contribute actively to international relations during 2001 due to the Director's protracted absence.

### 7. Special events – other

- High profile was achieved by the regional screening of Granada Television's four part series on the NWFA's work and collection.
- User interest in digitised access to NWFA material continues to grow. During the year, the archive collaborated with an educational trial and participated, as a key partner, in two Lottery funded applications (both bids approved for implementation in 2002).

Maryann Gomes  
Director  
NORTH WEST FILM ARCHIVE



## CINETECA NACIONAL, MÉXICO

### Actividades en 2001

#### Adquisiciones

Durante el año 2001 se adquirieron 180 títulos de películas, en su mayoría largometrajes mexicanos y extranjeros.

Se compró a un particular una colección de 30 programas de mano daneses que dan cuenta de ciclos de cine mexicano y de cintas estadounidenses con actores latinos, exhibidas en el extranjero.

Durante este año ingresaron a la Iconoteca 1338 piezas, incluyendo stills, carteles y fotomontajes, así como 100 imágenes fotográficas de la *Colección Argumedo*.

#### Actividades de preservación

En 2001 se copiaron también 90,000 pies de film de acetato de títulos clásicos mexicanos.

Nuestro departamento técnico revisó 3,558 películas para fines diversos.

Buscando optimizar las instalaciones para cuidado de películas, videos y material iconográfico, se adquirieron en 2001 un deshumidificador Munters H-CD-600-Ea y doce purificadores de aire Cloud 9, que permiten un óptimo control de las condiciones ambientales.

Las películas de acetato fueron permanentemente vigiladas y diagnosticadas para detectar problemas de acidez. Durante 2001 fueron diagnosticados 3,944 rollos del acervo. Los resultados arrojaron que más del 95% del material se mantiene en los niveles de acidez aceptables para la preservación. La herramienta para el diagnóstico son los detectores de acidez (Acid Detector Strips) elaboradas en el Image Permanence Institute.

Por otro lado, se continuó con la estabilización de colecciones no filmicas que comprenden: cartel nacional histórico, fotografía nacional, negativos, diapositivas, objetos diversos y positivos en vidrio.

#### Video

En 2001 ingresaron 1063 videos en formato VHS y 371 DVD.

#### Catalogación y documentación

Libros	1035
Guiones publicados	50
Guiones no publicados	718
Hojas publicitarias y press book	30

Se atendieron 10,479 usuarios, quienes recibieron 32, 779 servicios.

## Investigación

Con el fin de sistematizar la generación y estructuración de información sobre cine mexicano e internacional se creó, a mediados de 2001 la Subdirección de Investigación, la cual tiene como meta institucional el servir de vínculo entre las diferentes áreas, apoyando eficazmente las actividades fundamentales de la Institución.

Este año se inició un proceso permanente de revisión de los archivos de la Institución, y se elaboraron sinopsis de las colecciones documentales: AFI, Provincia en Marcha, Archivo General de la Nación y Telerevista.

Asimismo, mediante la elaboración de fichas técnicas de los largometrajes mexicanos producidos en los años noventa, y la incorporación de un directorio de investigadores y críticos del cine nacional, se ha puesto en marcha la creación de una base de datos de la Cineteca Nacional.

## Proyecciones

Durante 2001 se llevaron a cabo 3,717 exhibiciones públicas, siendo el número de espectadores 411, 406. Dentro del programa de modernización de la Cineteca Nacional, se adquirieron butacas para las salas 2, 7 y 8, así como equipo de iluminación de foro para la sala 2. Se adquirieron también dos equipos para proyección en formato DVD, cuatro proyectores 16mm y uno en 35mm, y se instaló sistema de sonido digital en la sala 2.

## Publicaciones

Se publicaron 2 libros, junto con el programa mensual y los programas de mano de las 2 Muestras y el Foro Internacional de Cine, además de 3 catálogos: Guadalajara en México, Festival de cine alemán y Homenaje a la Semana de la Crítica de Cannes.

## Eventos especiales

Se organizaron las 37 y 38 Muestras Internacionales de Cine (primavera y otoño) y el 21 Foro Internacional de Cine.

Se programaron diversos ciclos, programas, jornadas y festivales entre los que destacan: *El cine en Polonia, Polonia en el cine, Semana de Cine Israelí, Festival Cinema Europa, Festival de Cine Canadiense 2001 y Homenaje a la Semana Internacional de la Crítica del festival e Cannes.*

Se recibió la visita de Liv Ullman, Krzysztof Zanussi y Raymond Depardon, Vanessa Jopp, Gary Burns, Sheri Elwood, John Fawcett y Georges Defaux.

Dentro del programa "Los Primeros 100 Años" se presentaron los ciclos Los inicios de Fritz Lang, Karl Valentin, pionero del cine alemán, El cine español en el

franquismo y Cincuenta años sin Robert Flaherty, gracias al apoyo del Filmmuseum de Berlín, el Departamento de Cine y Video del Museo de Arte Moderno de Nueva York y Filмотeca Española.

Se otorgó la medalla Salvador Toscano al editor mexicano Fernando Martínez Álvarez "Paquín" y se realizó el Homenaje Fílmico a Vicente Leñero.

La Cineteca facilitó copias de su acervo para proyectarse en 3 eventos internacionales.

Dos personas asistieron al Congreso FIAF de Rabat.

### Legislación

Según la nueva Ley Federal de Cinematografía, los productores o distribuidores nacionales y extranjeros de obras cinematográficas deberán aportar para el Acervo de la Cineteca Nacional, una copia nueva de las películas que requieran clasificación y autorización.

En caso de películas cuya explotación sea con un máximo de seis copias, la Cineteca podrá optar entre recibir una copia usada o pagar el costo de una copia de calidad. Estas últimas suelen ser películas de interés para nuestro archivo, por ello la Cineteca deberá establecer, junto con los distribuidores, estrategias que resulten convenientes para todos.



FILMOTECA DE LA UNIVERSIDAD NACIONAL AUTÓNOMA DE MÉXICO  
 INFORME GENERAL 2001

ADQUISICIONES DEL AÑO

Comparativamente a otros años recibimos un caudal menos cuantioso de películas, pero podemos señalar algunos hechos importantes: por ejemplo, de los productores De Anda y Galindo, recibimos 23 y 16 largometrajes, respectivamente. En cuanto a materiales de origen no industrial podemos mencionar el depósito de la colección *Na Bolom* que consta de los materiales filmados en la Selva Lacandona, Chiapas, por el matrimonio del noruego Frans Blom y la suiza Gertrude Duby, del Instituto Nacional de Antropología e Historia una parte de los materiales del etnólogo y documentalista Alfonso Muñoz recientemente fallecido; los servicios culturales de la Embajada de Italia en México nos donó 297 títulos, en 16 milímetros, que comprenden diferentes temas desde turísticos hasta reportajes científicos y culturales. Recibimos en depósito de Altavista Films, una de las más importantes productoras privadas, los materiales no usados de *Amores Perros* y de *Humo en los ojos*.

La Filmoteca de la UNAM obtuvo de los familiares del señor Gregorio Walerstein el depósito de 260 filmes para su custodia y preservación. La obra filmica de este importante productor, que comprende más de medio siglo, ha dado lugar al establecimiento del Fondo Walerstein, que también ha recibido el beneficio de recursos financieros aportados por la propia familia de don Gregorio.

PROGRESOS Y PROBLEMAS EN EL CAMPO DE LA PRESERVACIÓN

Durante 2001, entre los proyectos más significativos de nuestro archivo sobre la custodia y cuidado del patrimonio de imágenes en movimiento, se encuentran: el salvamento y preservación de la *Colección de filmes taurinos Vela Aguirre, El Puño de Hierro* y la *Colección de dibujos animados del Dr. Alfonso Vergara*.

Como parte del proyecto *La Memoria Compartida* que con fondos proporcionados por la Agencia Española de Cooperación Internacional y que administran conjuntamente la FIAF y la Filmoteca de la UNAM, vinieron de varios países a las instalaciones de nuestra institución a hacer sendas estancias, los siguientes colegas: de la Filmoteca de la Generalitat Valenciana, de España, Inmaculada Trull, para iniciar la duplicación de *Expediciones al Mato-Grosso y Amazonia*, material encontrado en España, filmado en Brasil, nunca editado. De el SODRE de Uruguay, Amalia Pedreiras, para la restauración de 17 rollos de 35 mm., en soporte de nitrato de celulosa. Proveniente de la Fundación Patrimonio Fílmico Colombiano, Rito Alberto Torres, para la terminación de los créditos del filme *Alma provinciana*, ya restaurada en la Filmoteca de la UNAM. Y del Centro Costarricense de Producción Cinematográfica, William Miranda, con materiales en nitrato de celulosa, entre los cuales estaba *Elvira*, el primer largometraje de ficción sonoro, de Costa Rica y 5 rollos de 35 mm, en nitrato y acetato. También se incluyen las restauraciones de *La decisión de vencer*, de El Salvador; y *Semana Santa Cora*, de México

En nuestro archivo encontramos una copia completa de la película española realizada en 1928, *¡Viva Madrid que es mi pueblo!...*, ficción de ambiente taurino, en soporte de nitrato de celulosa, fue restaurada en nuestro laboratorio contando con el apoyo financiero de la Filmoteca Española. Con la negociación que se llevó a cabo, la Filmoteca Española contará con un internegativo de este título en su acervo.

El cineasta Gregorio Rocha investigó y encontró en Texas, Estados Unidos, los materiales que proyectaba el exhibidor itinerante Edmundo Padilla en el norte de México. Entre los materiales rescatados y ya restaurados en la Filmoteca de la



UNAM, pueden señalarse varios rollos del filme estadounidense *Liberty* y de las obras mexicanas *Fuerte de Perote* y *Corrida de Gaona*.

Continuamos el monitoreo del estado de acidez en nuestro acervo de acetato de celulosa y el resultado no ha variado, encontrando un promedio entre el 1 y el 2% de acidez en los rollos examinados.

En virtud de que hemos generalizado el uso del material de polyester (*Estar Base*) en nuestros duplicados tanto negativos como positivos, hemos adquirido una pegadora ultrasónica para hacer los empalmes correspondientes.

Bajo el programa de preservación de materiales no filmicos se trasladaron carteles y fotomontajes a bóvedas especializadas para papel; así como se promovió la actualización y generalización del uso de una base única de datos.

#### CATALOGACIÓN, DOCUMENTACIÓN E INVESTIGACIÓN

Se logró avanzar en la catalogación de las colecciones *Notimex* y *Canal 13*, así como la identificación de todos aquellos materiales de tema taurino en nuestra colección.

En el año 2001 se atendió a pasantes, investigadores y especialistas que recurrieron tanto a nuestros diversos acervos como a la página que mantenemos en Internet: [www.unam.mx/filmoteca](http://www.unam.mx/filmoteca); el número de visitantes a este sistema ascendió a 41 mil, 100% de incremento respecto del año anterior. En cuando a las adquisiciones de documentos y materiales de investigación puede apuntarse que 597 libros, 706 revistas, 47 *cdroms*, 20 guiones originales y 2533 *films stills*, fueron incorporados a nuestra biblioteca en el 2001.

Los encuentros de los universitarios con profesionales de la investigación y la difusión cinematográfica pudieron llevarse a cabo gracias al apoyo de otros foros como fue, la conferencia *La distribución de cine educativo a través de la Red*, impartida por Murray Weston, Director del British Universities Film and Video Council; la conferencia *Diego Carpitella, Etnomusicólogo y cineasta científico*, dictada por Virgilio Tosi, proveniente de Italia; el *Curso de apreciación sobre la obra de Woody Allen*; y el Seminario *Frankenstein, el nuevo Prometeo*.

#### MUESTRAS FÍLMICAS, EXHIBICIONES Y PUBLICACIONES

Se puso énfasis en el Proyecto *Historias Recuperadas*, integrado por películas que forman parte de nuestro propio acervo o conservadas en otros archivos filmicos del mundo. En el presente año pudieron mostrarse las siguientes cintas preservadas por la Filmoteca de la UNAM: *El puño de hierro*, realizada por Gabriel García Moreno en 1927; *Muerta en vida*, dirigida por Augusto Genina en 1919, y *¡Viva Madrid que es mi pueblo!*, dirigida por Fernando Delgado en 1928. Participaron, asimismo, *Evangelina*, realizada por Edwin Carewe en 1929, procedente del archivo de U.C.L.A.; y *Violetas imperiales*, de Henry Roussell, realizada en 1923, que provino del British Film Institute

Entre las obras que pudimos ofrecer para enriquecer la cultura cinematográfica en nuestras salas y extramuros podemos mencionar los siguientes ciclos: *Directoras Británicas*, *Los hermanos Trueba*, *Homenaje a Marlene Dietrich*, *XXXVII Muestra Internacional de Cine*, *Segundo Festival Crash*, *Clásicos mexicanos del acervo*, *Por el camino*, *Festival Mix*, *Héroes, gladiadores y leyendas*, *Cine mexicano reciente*, *Divas y Divinas*, *Serie amigos, amantes y otras rarezas*, *La pintura en el cine*, *El niño actor*, *Jim Jarmusch*, el *VIII Festival Cinematográfico de Verano*, *Cine Japonés Contemporáneo*; *Cine Coreano Actual*, *XXI Foro Internacional de la Cineteca Nacional*, *Ciclo Robar y matar a la francesa*, ciclo *¿Políticamente incorrecto?*, *Producción filmica 2001 del Cuec*, ciclo *Woody Allen*, *70 Aniversario del cine*

sonoro en México, *Retrospectiva Doris Dörrie* y la *XXXVIII Muestra Internacional de Cine de la Cineteca Nacional*.

Como parte de nuestras preocupaciones por acercar a los universitarios al conocimiento y valoración de las obras nacionales, se organizaron presentaciones con la asistencia de sus respectivos realizadores de las películas *El último profeta*, de Juan Antonio de la Riva; *En el país de no pasa nada*, de Mari Carmen de Lara; *Crónica de un desayuno*, de Benjamín Cann; *Sin dejar huella*, de María Novaro; y *Otaola o la república del exilio*, dirigida por Raúl Busteros. En suma, la Filmoteca de la UNAM organizó 2552 funciones, correspondientes a 389 títulos.

En el año 2001 la Filmoteca presentó las exposiciones fotográficas: *Marlene Dietrich, una leyenda en imágenes* y *Alfonso Muñoz, Evidencia de otros territorios*, así como *La Ilusión de la Imagen*, celebrada -bajo el marco de la cuarta reunión de la CNAFA-, en la Ciudad de Monterrey, junto con 49 diferentes montajes que acompañaron a los ciclos en nuestras salas de exhibición en el Centro Cultural Universitario.

También se publicaron los cuadernillos *Texto sobre Imagen*, cuyos títulos, entre otros fueron *Los gladiadores en el cine*; *Un siglo de cine en América Latina*; *Actualidad de las televisiones culturales*; *El cine y los toros*, *La ciencia loca* y *Valente Cervantes: primeras andanzas del cinematógrafo en México*. Igualmente, la Dependencia publicó mensualmente su programación *Butaca* y los siguientes libros: *El Cine Mexicano a través de la Crítica*, de Gustavo García y David Maciel; la *Memoria del Seminario Internacional de Cine Clubes* y la coedición *Microhistorias del cine en México*, coordinado por Eduardo de la Vega.

#### RELACIONES INTERNACIONALES

En el año 2001 alrededor de 55 copias del acervo de la Filmoteca participaron en ciclos o festivales en el extranjero.

También durante el año estuvieron en la Filmoteca de la UNAM destacados investigadores y miembros de otros archivos cinematográficos: Silvia Oroz, de la Fundación Nacional de Arte, de Brasil; Christian Dimitriu, de la FIAF; Robert Daudelin, de la Cinemateque de Quebec; Murray Weston, del British Film and Video Council en el Reino Unido; José María Escriche, del Festival de Cine de Huesca en España; Susana Sel, procedente de la Universidad de Buenos Aires, Argentina; y Hongtaek Chung, del Korean Film Archive.

El jefe de la Comisión Técnica de la FIAF, Joao Sócrates de Oliveira, también visitó nuestro archivo y además de dar una conferencia sobre *El color en los procesos tempranos del cinematógrafo*, verificó en nuestro laboratorio los trabajos de duplicación óptica tanto en nuestra copiadora de 35 mm, como en la de 9.5 a 35 mm. El colega del Taller de Restauración Mecánica Ignacio Rodríguez Sánchez, asistió, con la ayuda financiera del Gobierno Español, al *VII Seminario Taller de Archivos Filmicos*, ofrecido en la Filmoteca Española.

En colaboración con el Centro Costarricense de Producción Cinematográfica, Iván Trujillo impartió en la ciudad de San José, un *Taller para la Creación y Consolidación de Archivos Filmicos en Centroamérica*, que contó además con la participación de técnicos de Guatemala, El Salvador, Nicaragua y Colombia, que reinició el proyecto de actualizar el estado de preservación de los materiales cinematográficos de América Latina. Francisco Gaytán, Curador de la Filmoteca, visitó el Archivo del Museo de Arte Moderno de Río de Janeiro, en Brasil, para presentar el ciclo itinerante en Latinoamérica titulado *Buñuel mexicano*, que consta de 7 filmes de Luis Buñuel rodados en nuestro país.

En la Cineteca Nuevo León, de la Ciudad de Monterrey, se reunió por cuarta ocasión CNAFA, Council of North American Film Archives, a la que asistieron el Museum Modern Art de Nueva York, Pacific Film Archive, Academy Film Archive, UCLA, Cineteca Nacional de México, Cinemateca de Quebec, George Eastman House, Archivo de Imágenes en Movimiento de Puerto Rico, Cinemateca de Ontario, Biblioteca del Congreso Washington y Filmoteca de la UNAM. Se concluyó un importante acuerdo con el Centre National de la Cinematographie de Bois D'Arcy, de Francia, para la restauración de varias colecciones pertenecientes a la Filmoteca de la UNAM de filmes franceses, todos en soporte de nitrato que fueron identificados por la Asociación de Cinematecas Europeas.

En noviembre de este año se desarrolló en nuestras instalaciones las jornadas de trabajo del Taller Biblioci, *Proyectos de Documentación y Catalogación de los Archivos Filmicos Latinoamericanos*, que tuvo por objeto la integración de un espacio de intercambio y cooperación entre los responsables de documentación de los archivos cinematográficos de la región. En este encuentro participaron Venezuela, Uruguay, Colombia, Perú, Costa Rica, Argentina, Brasil, Guatemala y dos instituciones de México.

### EVENTOS ESPECIALES

Con el respaldo de la Embajada de España en México pudo lograrse, en el mes de marzo, la visita a nuestro país de Fernando, Javier y David Trueba, quienes ofrecieron varias pláticas y presentaron sus obras cinematográficas más recientes.

Este año se llevó a cabo la quinta edición del *Premio José Rovirosa* que otorga, junto con el Centro Universitario de Estudios Cinematográficos, la cantidad de 5 mil dólares, resultando ganadora la película documental *Paco Chávez*.

Con motivo del 70 aniversario de la filmación de *Santa*, señalada como precursora del cine sonoro en México y que favorecerá el desarrollo de la industria cinematográfica nacional, la Filmoteca de la UNAM emprendió varios actos conmemorativos que incluyeron desde la exhibición de los primeros filmes sonoros en otros países, hasta actividades que rendían homenaje a Joselito Rodríguez Ruelas, quien logró un sistema de sonorización, y a la actriz Lupita Tovar, protagonista de la citada *Santa*.

En México, luego de debates y negociaciones, por fin se aprobó el Reglamento de la Ley de Cinematografía; en su artículo 61 reconoce, por vez primera en un estatuto de estas dimensiones, la importancia de proteger las actividades de los archivos cinematográficos que forman parte de una institución de educación superior y que, desde luego, estén afiliados a la FIAF.

En función de acceder a mayores coberturas, la Filmoteca de la UNAM contó desde el primer mes del 2001 con el programa radiofónico *MagaCine*.



## FONDAZIONE CINETECA ITALIANA

## ACTIVITY REPORT 2001

**1. ACQUISITIONS OF THE YEAR**

The acquisitions of the year have mainly consisted in:

- the depositing of 500 full-length Italian and foreign films, from various Italian distributors such as Mikado, Bim, Lucky Red, Buena Vista, Medusa;
- the important donation of the entire works of BRUNO BOZZETTO, the internationally known author of *Vip*, *Mio fratello superuomo*, *Il signor Rossi...* essentially, over 100 cartoons from the last 40 years, all to be checked and catalogued.

The collection of short animated and experimental films by the painter and artist CIONI CARPI, was transferred from the MOMA of New York, by permission of the author. The films will be used in the near future for a major retrospective as a tribute to one of the most important figures in 20<sup>th</sup> century Italian art. We are grateful to the New York archives for having conserved these films for several years in the best possible conditions; they deserve to be studied and assessed in relation to the overall artistic activity of their author.

Another important donation was made of the 9 full-length films, including *La monaca di Monza*, *La Orca*, *Una storia Milanese* by the Milanese director Eriprando Visconti (1932-1995), nephew of Luchino. On the occasion of a retrospective dedicated to E. Visconti in the month of October, the family also donated to the Cineteca his personal archives, containing original scripts, pressbooks, set photos, correspondence and notes.

The non-film section was enlarged thanks to the donations of two private collectors: more than 200 items including books, catalogues, press-releases, brochures on cinema matters, to be inventoried and catalogued as soon as possible.

60 photographs of recent films were acquired.

**2. PRESERVATION AND RESTORATION**

In addition to the fundamental contribution from the *Dipartimento dello Spettacolo* and support from the local authorities, our restoration work has benefited from funding from the EC's **Raphael Programme**. As usual, development and printing work was done by the *Immagine Ritrovato* Laboratory in Bologna.

As far as Italian cinema is concerned, we restored films that were in some cases considered lost for ever. In particular, a full-length sound film from 1937 by Marco Elter, *Gli allegri masnadieri*. We also restored the original colour to two very unusual silent Italian productions by Marcel Fabre, *Amor pedestre* (1914) and one of the most fascinating and curious films from old Italian cinema: *Le avventure straordinarissime di Saturnino Farandola* (1916).

Alongside these operations, a lengthy restoration job was started on *Fiacre n. 13* by Alberto Capozzi (1917), using the only existing copy conserved in the Milan archives: a positive copy from that period on nitrate, in an advanced state of deterioration. The third of the three episodes it is composed of was restored in

collaboration with the Museo Nazionale del Cinema of Turin and presented at the Festival "Il Cinema Ritrovato" in Bologna. The project is not finished, and we hope it can be completed by 2002.

Among the other restorations to mention: the travel documentary from 1925 produced by the Pittaluga company and entitled *Dall'Italia all'Australia*; Augusto Tretti's 1979 film *Alcool*, the negative original of which was found and repaired.

Together with the F.W. Murnau Stiftung of Wiesbaden we completed the restoration of *Der Heilige Berg* (1926); the Cineteca di Milano also contributed with some scenes to the reconstruction and restoration of Fritz Lang's *Metropolis*, presented by the German film archives in a preview at the Festival of Berlin.

With a view to increasing the equipment of the archives, an apparatus for downloading film onto video was bought for a very good price. Even though it is not new, the machine gives excellent results.

### 3. CATALOGUING – DOCUMENTATION – RESEARCH

Film cataloguing activities were carried out continuously for 11 months, adding 2000 items to the database.

The Cineteca dealt with around fifty consultations of the film archives and information and documentation services. This service is also provided by telephone, correspondence and e-mail as far as is possible, though the amount of work has not yet been quantified.

Throughout 2001 the Cineteca continued to collaborate with students doing stages and graduates from the Cattolica University. These students conducted research aimed at restoring particular films and a similar contract has been made with the Università degli Studi of Milan. One final-year student was assisted for several months and was given all the annual reports and documentation available for his dissertation on the history of the Cineteca Italiana.

We must point out that the documentation section is still heavily penalized by the lack of adequate space. In December we presented the Province of Milan with a request for funding together with a plan aimed at unifying the library funds of the Cineteca with those of another city institution. The aim is to increase the importance of both collections and promote greater public usage, under the auspices of a joint management.

### 4. FILM SHOWINGS, EXHIBITIONS, PUBLICATIONS

In 2001 the Cineteca showed 360 films in the Spazio Oberdan cinema, with 575 showings carried out over 257 days, with 2 weeks closure during the summer. Forty-one of these films were silent with musical accompaniment. These data confirm the pivotal role of the Cineteca in Milanese cultural life. The calendar was rich in events, including:

"Director monograph series": Mizoguchi, Olmi, Fassbinder, Malle, Pasolini, John Woo, Truffaut, Germi, Eriprando Visconti, Antonioni, Kiarostami, Straub&Huillet....

Tributes and special seasons: Greta Garbo, Alberto Sordi, season of Neapolitan films, "Filming Work" season, "Cinema and philosophy", Walter Chiari...



Once again this year we offered the city of Milan part of the Pordenone Festival "Le Giornate del Cinema Muto" (silent Japanese cinema and Epstein's *Finis terrae*).

An increasingly large space was cut out for cartoons, with important Italian examples such as Emanuele Luzzati, Pierluigi De Mas, Bruno Bozzetto, Osvaldo Cavandoli, and foreign names such as Chuck Jones, Jean Effel and Juan Padròn.

On 31<sup>st</sup> December there was a very successful screening of *Metropolis* with a four-handed piano accompaniment based on the original orchestra score.

We are delighted to note that the Oberdan cinema is increasingly becoming a space where the public can meet protagonists from the world of cinema and culture. Our guests have included the actors Carlo Verdone, Aldo Giovanni and Giacomo, Laura Curino, Luca Barbareschi, the directors Daniel Schmid, Giovanni Maderna, Yervant Gianikian, Abbas Kiarostami, musicians such as Franco D'Andrea, Enzo Jannacci, Antonio Zambrini, writers and intellectuals such as Emilio Tadini, Fernanda Pivano, Gillo Dorfles.

- Publications: The "Quaderno della Cineteca" which came out in July is called "*Restoration, preservation and destruction of films*", and is an account, and also analysis, of the problem of restoring and preserving cinematographic memory, from a European point of view. Aimed at a non-specialist reader, it gathers together various experiences and contributions, and documents the work in progress for the project "*Nitrate can't wait*", supported by the EC's Raphael Programme, promoted by the Cineteca Italiana and four other European archives.

On the occasion of the film season held in February, in collaboration with the Province of Milan, the Cineteca published a volume entitled "*La cineteca desiderata. I migliori film della nostra vita*". More than 50 famous names from the world of art and culture talk about the most important films in their lives.

We also produced, as we do every year, an internal publication about all our activities, and 5 brochures (three bimonthly and two quarterly) in over 10,000 copies distributed free of charge about the programme of films.

## 5. BUDGETARY MATTERS

The budget for the year 2001 was increased by about 60,000 euro compared to the previous year. This amount is still insufficient to finance all the sections of the Cineteca. We are therefore forced to make drastic choices regarding priorities and to allocate most of the contributions to restoration and preservation, and to seek funding from local bodies on the basis of specific laws, by presenting specially targeted projects.

## 6. INTERNATIONAL RELATIONS

Two delegates, the President and the Secretary General of the Cineteca took part in the 57th FIAF Congress in Rabat.

The Cineteca sent restored films to the major Italian specialised festivals, the Bologna 'Cinema Ritrovato' festival (*Napoli e niente cchiù* by D. Gaido with Leda Gys, the 1st epis. of *Fiacre n. 13*, *Il natalizio della nonna* by U. Falena, *En rade* by Cavalcanti) and the 'Giornate del Cinema Muto' Festival in Sacile (*Il cerchio della morte* by H. Piel).

Within the framework of the Programma Raffaello, the Cineteca has had various contacts with its European partners (Cinemateca Portuguesa, Greek Film Archive, Filmmuseum Berlin and Nederlands Filmmuseum) for restoration and research work, editing of the essays contained in the volume mentioned in par. 4, and film exchanges: in March we presented the film *Der letzte Mann* from the Berlin film archive in the original version with subtitles and live music.

During the year we had various opportunities for contacts and exchanges with Italian organisations (Fondazione A. Olivetti, Biennale di Venezia, Torino Film Festival, the other national film archives, television networks such as RAI, Tele+) and foreign organisations including the George Eastman House, the Consulate General of Switzerland, Bundesarchiv-Filmarchiv, Deutsche Institut für Filmkunde, Narodni Filmovy Archiv, Zagreb Film, and the newly set up Beirut based Lebanese Film Archives, whom we were happy to assist.

Around 30 copies of films were lent out, especially to Italian institutions and film archives.

### 7. SPECIAL EVENTS

Once again in 2001 the Cineteca successfully took part in the Venice film Festival (58<sup>th</sup> edition) with a restored copy of a film from its archives. The film, by the great abstract painter Luigi Veronesi, was a 1946 unfinished documentary on the Olivetti factory in Ivrea, an example of 'enlightened' capitalism. The original material (camera negative and positive working copy) had been deposited in the Cineteca by the Veronesi family in 2000. Thanks to the intervention of the Fondazione Adriano Olivetti in Rome, the 20' film was restored at the Immagine Ritrovata laboratory, using the Desmet method to faithfully reproduce the red and blue colours chosen by Veronesi. The film was then widely distributed in the non-commercial circuits, often with live performance of the specially composed score.

The **Museo del Cinema** carried out its activities at full pace. It showed 112 different films during the weekends (short and medium length) with a programme increasingly centring round cartoons aimed at an audience of children.

From February on, great care has been put into the creation of our web site [www.cinetecamilano.it](http://www.cinetecamilano.it). From the home page visitors can access 8 sections – with further sub-sections and links - entitled *Who we are*, *Screenings*, *Museum of Cinema*, *Publishing activities*, *Restorations*, *News*, *Raffaello project*, *Archive notes*. These sections offer a clear and exhaustive overview of the various activities carried out by the Cineteca. The sub-section *Projection notes* is particularly interesting; it gives information about all the problems a film archives has with "traditional" film projection (framings, projection speed of silent films etc.). The pages will soon be supplemented with links about the history of the Cineteca from 1943 to today, and the possibility to download fragments of films from the early days of cinema.



## International Federation of Film Archives (FIAP)

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B-1000 Bruxelles / Brussels  
Belgique / Belgium

### ANNUAL REPORT 2001 Sound and Image Archive National Library of Norway

The main thrust of our work in 2001 was, as in the years before, devoted to preservation and access. Our goal was that both internal and external projects should be planned so that they become integrated into our programme. We focused on four specific areas: 1. Restoration of those feature films that are still on nitrate based stock. 2. Registering of films. 4. Cleaning, re-packing and re-organizing ap. 15 000 cans of acetate film. 3. Cataloguing of films. In 2001 there were 6,5 staff members working in the film section.

### ACQUISITIONS OF THE YEAR

We received 1509 items during 2001. 90 of these were received through legal deposit, 1419 came through voluntary deposit. The 90 items received through legal deposit were video cassettes, received mainly through the Norwegian Film Institute (NFI).

### PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION

The Media Laboratory of the National Library of Norway in collaboration with the S&I-archive restored 29 931 meters (98.199 foot) of nitrate-based film. These are mainly feature films, with a few documentary and advertising films. The restoration of the feature films was done in cooperation with the Norwegian Film Institute. The feature films were restored because of their cultural and historic importance. Some film material was restored as a result of a negative response to the Alizarin test that we carry out on our nitrate holdings.

In addition to the nitrate-based film the National Library of Norway restored 3072 meters (10.079 foot) of acetate film adding up to a total of 33.003 meters (108.278 foot) of restored film, which is an all-time high output.

All film that was restored was copied to polyester-based film, and telecined to Digi Beta and VHS videocassettes in order to meet the future demands from researchers and other clients.

The Sound and Image Archive has intensified the chemical testing of our film collections. For nitrate film the Alizarin tests have been conducted with increased resources, and a vinegar syndrome test of 15.000 cans of acetate films has been initiated with test strips from IPI, Rochester, USA.. This test programme goes through ap. 300 cans pr week, so the whole project will take

more than a year's time. A conclusive report will be given at the end of the project

### **CATALOGUING, DOCUMENTATION AND RESEARCH**

During 2001 we registered 631 titles comprising 1487 reels, in all 151.161 meters (495.935 foot) of film. We define registration as a description of the films' physical characteristics, in addition to a brief description of the films' content. As in 2000 we gave priority to registering films. This meant that fewer films were catalogued in detail, but registration enables us to find films in the database and the vaults.

### **FILM SHOWINGS**

We screened *Hammerfest 1903* on the Internet.

### **LECTURES**

We made a film historic lecture programme for visiting classes of students from 8<sup>th</sup> grade and up, and arranged 3 film lectures.

### **BUDGETARY MATTERS, RELATIONS WITH GOVERNMENT AUTHORITIES**

The Norwegian Department of Culture is responsible for our budget. Due to ongoing changes in the organization of the National Library the 2001 budget stayed fairly low. In spite of this the restoration, aimed at 30.000 meters, ended up at 33 003 metres as the organisation managed to save money in other fields.

### **INTERNATIONAL RELATIONS**

- We participated in the FIAF conference in Rabat with one delegate from the archive.
- One delegate from the archive participated in "Il Giornate del Cinema Muto" in Sacile, Italy.
- Our running agreement with the Selznick School of Preservation (SSP) where members of staff visit between the two establishments went into its third year: In August a member of SSP worked with our staff in Mo I Rana for a month. In November one of our staff worked and studied at SSP for a month. As an extra, our staff member discovered a copy of the oldest preserved film shot in Noway, *Hammerfest 1903*, a Robert W. Paul film. By courtesy of the George Eastman House we borrowed the negatives and made our own copies, which we preserved – and then put on the Internet. <http://www.nb.no/> We are still very satisfied with the results of the exchange programme.
- Two delegates from the archive took part in the Danish Film Institute's 60 Anniversary Seminar and also the Nordic Archival Meeting afterwards.



**SPECIAL EVENTS AND OTHER ACHIEVEMENTS OR  
DIFFICULTIES NOT MENTIONED ELSEWHERE**

- May 28 2001 the long lasting project in writing *Plan for the Preservation of Moving Images in Norway* was finished. The team behind the plan consisted of representatives from the universities of Oslo and Trondheim , Norwegian Broadcasting Company , Norwegian Film Institute and the National Library of Norway . By the end of the project the group was headed by Mr. Asbjørn Inge Straumfors. The Norwegian version of the plan can be viewed on <http://www.nb.no/pdf/Verneplan.pdf>  
A English presentation of the plan was given to Nordic archivists at the Danish Film Institute, Copenhagen November 14, 2001.
- We are continuing the cooperation with the Norwegian Film Institute on a long-term restoration plan.
- We are continuing our discussions with the Film Studies Department of the University of Trondheim, Norway in order to integrate film preservation as a segment of their film studies course. We are also working with the College of Lillehammer in developing a system running digitized moving images on broad band.
- We have been a part of an National Educational Research Programme, *Lava læring*, providing video material for net streaming purposes. On this occasion we have prepared an Internet database containing ap. 300 short Norwegian commercials from the 50'ies for research purposes.
- We have also started a project, *Mavis II, Internet Access*, as we plan to present parts of our catalogues on the Internet.

Norway, Mo i Rana, February 28 2002

Asbjørn Inge Straumfors  
Head of Sound and Image Archive

Brynjar Kulset  
Head Archivist





**Informe de Actividades de la Cineteca Nuevo León  
Enero-noviembre 2001**

A tres años de la apertura de la Cineteca Nuevo León, es importante recordar que nace este espacio promovido y auspiciado por el Consejo para la Cultura de Nuevo León, con el fin de promover la cultura de los lenguajes visuales; rescatar, preservar y exhibir los materiales del Archivo de la Memoria Patrimonial de la imagen; difundir las obras fotográficas, cinematográficas y videográficas que permitan al público acercarse, conocer y aprender sobre la evolución y las relaciones entre estas manifestaciones.

Hoy más que nunca cuando el factor que rige nuestras sociedades es la intolerancia, instituciones como la Cineteca cobran una gran importancia al ser un medio de acercamiento entre la comunidad y los planteamientos y análisis de los problemas del hombre contemporáneo que hacen artistas a través de la creación fotográfica o de la cinematografía, siendo éstas el espejo más fiel de la realidad que nos circunda.

Para cumplir con estos objetivos, la Cineteca programa acciones en coordinación con otras instituciones afines que permitan garantizar el mantener la exigencia primordial de nuestra comunidad: nivel de excelencia.

Así pues, las funciones básicas de esta institución son:

- 1) Integrar un Archivo de la Memoria Patrimonial conformado por materiales fotográficos, cinematográficos y videográficos.
- 2) Exhibición de materiales fotográficos, cinematográficos y videográficos que contribuyan a ampliar y enriquecer la cultura y sensibilidad de la comunidad.
- 3) Integración de acervos bibliográficos, hemerográficos, videográficos o de otro formato electrónico futuro especializados en el tema.
- 4) Programa de servicios educativos encaminado a cubrir las necesidades y expectativas de los diferentes grupos que conforman nuestra comunidad.

En cumplimiento de todo lo anterior, se llevaron a cabo durante los meses de enero a noviembre del presente año las siguientes actividades:

### **PROGRAMACIÓN**

Dentro de la programación cinematográfica del año 2001 se incluyeron ciclos de cine contemporáneo, retrospectivas de grandes directores y obras clásicas.

Destacan las ediciones números 36 y 37 de la Muestra Internacional de Cine presentadas en enero y mayo, respectivamente, así como el 8º Festival de Otoño de la UNAM y el 21 Foro Internacional de Cine durante el mes de octubre. Estos eventos nos dieron la oportunidad de presentar al público regiomontano lo más sobresaliente y actual de la producción cinematográfica internacional.

Así pues se exhibieron producciones realizadas los últimos años por España, Estados Unidos, Italia, Israel, Francia, Turquía, Noruega, Alemania, Gran Bretaña, Argentina, Brasil, China, Portugal, Japón y México entre otros.

## Monterrey

Durante el año se celebraron siete retrospectivas y ciclos de grandes directores, sobresaliendo la realizada con la colaboración de la Alianza Francesa de Monterrey, homenaje a Jean Paul Rappeneau en el mes de junio y Cine de la Unión Soviética, Serguei Eisenstein.

Tuvimos en total a lo largo del año 11 presentaciones de Muestras, Foros y festivales de Cine, como el de Cine Israelí o de Nuevo Cine Mexicano y Cine Cubano además de los ya mencionados anteriormente.

También fueron organizados siete ciclos temáticos a lo largo del año; ya de tradición en nuestro espacio son el Festival Mix y el Festival de Cortometraje Voladero. Otro evento de tradición y con una gran respuesta por parte del público, es el Tour de Cine Francés realizado el pasado mes de octubre.

Dentro de la estrategia de acercamiento al público universitario, se continuaron los programas de cine club que se proyectan en la Sala 3 tanto en colaboración del ITESM con Cinema 16, como con la UDEM a través de Cine Alternativo.

En total fueron exhibidos en este período, 258 largometrajes y 286 cortometrajes, arrojando un total de 544 películas que disfrutaron 60, 912 personas.

### EXPOSICIONES

Durante el año 2001, se presentaron 13 exposiciones en colaboración con las siguientes instituciones: Embajadas de Alemania y Francia, Fílmoteca de la UNAM, Centro de la Imagen, Parque Fundidora, Revista Cuartoscuro, Centro Fotográfico Alvarez Bravo de Oaxaca y FEMSA.

Del 25 de enero al 15 de febrero se presentó en la Planta Baja "Al Este del Paraíso", integrada por fotografías que muestran el quehacer fotográfico alemán de los últimos 25 años.

Del 25 de enero al 25 de febrero en la Planta Alta se expuso "El Esplendor Barroco", con fotografías de Ferrante Terrati registrando en sus imágenes diversas manifestaciones de este período del arte.

Del 21 de febrero al 21 de abril en la Planta Baja, se montó la exposición interactiva "La Ilusión de la Imagen" dando la oportunidad al público de manipular aquellos aparatos precursores de la gran industria cinematográfica.

Del 5 al 20 de abril en la Planta Alta, se pudieron apreciar una serie de carteles de la UFA (1918-1943) y Marlene Dietrich.

Del 26 de abril al 29 de junio, se expuso por primera vez parte del acervo de la Fototeca bajo el título "Monterrey, Historia en Imágenes".

Del 4 al 31 de mayo en la Planta Alta, se montó la exposición "Fundidora de Ayer y Hoy", con acervo del Parque Fundidora.

33 fotógrafos regiomontanos estuvieron presente en la exposición titulada "Fotógrafos de Nuevo León", del 5 al 28 de julio en la Planta Baja.

Yolanda Andrade contó con una exposición individual que se presentó en la Planta Baja presentándonos su muy particular óptica de la ciudad de México.

Del 2 al 25 de agosto en la Planta baja tuvimos la presencia del fotógrafo alemán Wols, donde a través de 85 obras, tuvimos la oportunidad de conocer este artista de los 40's y 50's.

“Cuerpo y Fruta” es el nombre de la exposición integrada por las piezas seleccionadas en el 1º Concurso de Arte Fotográfico Avanzado organizado por la Federación de Alianzas Francesas entre otras instituciones y que estuvo presente en la Cineteca del 30 de agosto al 5 de octubre.

Del 6 de septiembre al 11 de octubre en la Planta Baja se presentó la edición 2001 del Salón de la Fotografía, evento organizado por la misma Cineteca, con el fin de promover y reconocer el talento del área.

La obra fotográfica del maestro Francisco Toledo estuvo presente del 26 de septiembre al pasado 6 de diciembre, con el título “Sueños de Dureró”, Toledo nos muestra en 19 obras el brillante resultado que obtiene a partir de la manipulación de grabados del artista Alberto Dureró.

Actualmente y hasta el próximo 20 de enero tenemos en la Planta Baja, parte de las obras seleccionadas en la V Bienal FEMSA en sus tres modalidades, Pintura, Escultura e Instalación.

### **FOTOTECA**

A lo largo de este año se ha venido consolidando el área de Fototeca al avanzar tanto en su infraestructura como en el incremento de acervo.

En recursos humanos, se contrató personal para las áreas de laboratorio, catalogación y restauración.

A la fecha contamos con cuatro acervos que resguardamos en calidad de comodato, reuniendo más de diez mil imágenes.

Este año se recibieron dos acervos: Fondo Alberto Flores Varela y Fondo Fausto Tovar, encontrándose cada uno de ellos en diferentes etapas de pre-catalogación, limpieza y acomodo cronológico.

A partir de una primer curaduría, el pasado mes de abril se estructuró la primer exposición basada en nuestro acervo, misma que se presentó de manera parcial en la Fototeca de Xalapa, Ver. Existiendo mucho interés por parte de otros estados por recibir y exhibir este material.

### **BIBLIOTECA**

Como complemento al acervo bibliográfico ya existente, el pasado mes de mayo recibimos mil quinientas publicaciones especializadas en cine y fotografía, mismas que cubren el período de 1960 a 1980. Esta colección era parte de la biblioteca particular del señor Carlos Beltrán a quien se le compraron estos volúmenes.

De igual manera, recibimos en comodato la colección “Novela Semanal Cinematográfica”, publicación de los 40's y 50's que cubre gran parte de la producción cinematográfica del México de aquella época.

Con este incremento en nuestro acervo bibliográfico, tenemos en la Cineteca la Biblioteca Pública especializada en Cine y Fotografía más grande fuera de la ciudad de México.

## Monterrey

Quiero hacer público nuestro agradecimiento al Patronato Amigos de la Biblioteca, mismo que a través de su presidenta la licenciada Alejandra Rangel y su tesorera la señora Graciela Gracia, hicieron posible la adquisición del acervo antes mencionado.

### SERVICIOS EDUCATIVOS

Durante el año 2001, los programas de educación continua ya establecidos en la Cineteca se vieron fortalecidos a través de una mayor sistematización y promoción.

El ya muy reconocido y solicitado Diplomado en Historia Mundial del Cine, se impartió a lo largo de todo el año contando con un total de 40 participantes que cubrieron 232 horas de curso, impartido por diversos catedráticos y especialistas de nuestra comunidad universitaria y profesional.

De igual manera, se continuó con el convenio establecido con el Centro de la Imagen de la ciudad de México proporcionándonos instructores de primer nivel para los siguientes cursos:

<b>CURSO</b>	<b>INSTRUCTOR</b>
• Diálogos con la Imagen Fotográfica	Manuel Rufo
• Creación de un Estilo Personal Limón	Javier Ramírez
• Asesoría y Proyectos Documentales	Yolanda Andrade
• Teoría y Práctica del Color	Manuel Romero
• Investigación Fotográfica	Alejandro Castellanos
• Fotografía Documental	Antonio Turok
• Asesoría Curatorial	Carlos Aranda

También se impartió el curso "Fotoclub" con los maestros y fotógrafos Juan José Cerón y Jesús Rodríguez, y el curso "Historia del Lenguaje Fotográfico" impartido por Juan Rodrigo Llaguno.

En total contamos con la participación de 249 alumnos.

### PUBLICACIONES

El pasado mes de septiembre se editó el catálogo del Salón de la Fotografía, Nuevo León 2001, el cual reprodujo las obras seleccionadas para conformar la muestra.

De igual manera, se publicó una edición conmemorativa de la revista "Ven y Mira" dedicada al cineasta Stanley Kubrick con motivo del año-calendario que vivimos y que coincide con el título de su obra maestra 2001:Odisea del Espacio.



CINEMATECA URUGUAYA

FIAF ANNUAL REPORT 2001

We apologize for the kind of report we are delivering, because we have chosen to comment on the state of Cinemateca Uruguay and the film archives of Latin America instead of delivering mere statistics that, in our case will prove that all the sections of Cinemateca Uruguay have continued working normally. Nevertheless, we perceive a huge crisis that is affecting the majority of the film archives of Latin America, and Cinemateca Uruguay is affected by it too. In our case, the social and economical crisis affecting both sides of Río de la Plata, is challenging the survival of our institution. The cinematheques that are private are finding hard to obtain resources that support their activities, and the cinematheques that are public, are confronting a drastic reduction of them. The general situation seem risky for the mere survival of this kind of institutions.

Trying to evaluate the activities of Cinemateca Uruguay, we can say that more than one hundred international feature films have been acquired this year. It may not seem logical but it has been harder or nearly impossible to obtain the deposit in our film archive of the films of Uruguay of the last three years. Regarding the restoration/preservation activities, with the support of FIAF/AECI/ICI we have managed to restore the feature film "Radio Candelario" (1938) but there are still many nitrates and documentaries that need to be preserved. We have not been able to finish the construction of the 4<sup>th</sup> and 5<sup>th</sup> vaults of our film archive building. This situation make very difficult the task of preservation as the huge amount of films stored modify the climate conditions that we had achieved. All these years we have kept trying obtaining funds for this project, both from private and public sponsors, but we haven't succeeded in doing so, and we think it would be worst in the future, considering the bankruptcy in Argentina, that affects the economical structure of our country.

The Documentation Centre, for the contrary, has mantained its normal activities, and the cataloguing process keep going. The exhibition, programming and difussion areas has not been affected and the numbers, that may be impressive, does not differ from previous years' (more than 5.000 exhibitions, more than 1.000 different programmes, several films screened for the first time ever in Uruguay, three festivals, etc.). The number of spectators hasn't changed either: almost 400.000. But all this huge numbers does not mean resources to maintain the basic activities of our archive, as happened in previous years.

What we are trying to report is that, contary to what the bare numbers may suggest (and that's the reason why we don't include detailed statistics), our institution is facing a deep crisis that now seems almost unchangeable, maybe not as deep as other archives in the continent, that are confronting near terminal situations, but very worrying indeed.

Cinemateca Uruguay has managed to sustain the services open to the community, such as extension (both for students of primary schools –named Cinepaseo– and for secondary and University students), monthly publications and special editions, the video area, the Film School of Uruguay. On the other hand, several colleagues and filmmakers visited us, specially during the International Film Festivals we organized.

Also we keep collaborating with the Archivo Nacional – Sodre.

We have opted for this heterodox Annual Report to call the attention of all our FIAF colleagues about the economical, structural and also legal situation affecting the cinematheques of Latin America. We apologize once again for doing so.

In year 2002 (April 21<sup>st</sup>), Cinemateca Uruguay turns 50 years old.

Manuel Martínez Carril  
Director.



MINISTERIO DE EDUCACION Y CULTURA

ARCHIVO NACIONAL DE LA IMAGEN - SODRE  
Montevideo - Uruguay

Informe anual de actividades 2001

1. Adquisiciones del año

No se han registrado ingresos de filmes nuevos a la colección durante el año.

La videoteca ha aumentado 23 copias de filmes en VHS.

2. Progresos y problemas en el campo de la preservación:

Progresos se han hecho al concretarse una restauración de 3.500 metros de filmes nitrato, gracias al convenio y asistencia financiera por el programa Ayuda a Archivos Iberoamericanos y la obtenida a través de FIAF, de la Agencia Española de Cooperación Iberoamericana. El proyecto consistió, en el viaje de nuestra encargada de laboratorio a la Filmoteca de la UNAM con los filmes, asistir a su restauración y regresar a Montevideo con los filmes en copias nuevas. Se tratan de documentales uruguayos de los años 20 y 30 de interés histórico. Aun resta un importante volumen de filmes nitratos a recuperar esperando poder continuar con este programa para completar los mas importantes.

El otro proyecto de restauración es el a realizar con la Cine-teca de Bologna, con los cuales hemos firmado un convenio, cuyo plazo para la entrega de las copias restauradas expiró y aun no se han recibido las mismas. Una comunicación con su Director actual \_Gian Luca Farinelli - ha permitido establecer un cronograma que permita en el año 2002 completar las restauraciones de esos filmes de nuestra colección y finalizar el convenio. Los filmes a restaurar son de la Colección Bereda, del periodo mudo, europeos y de gran valor cinematográfico.

Problemas continúan siendo la falta de espacio, equipamientos de frío adecuados, pese a haberse cambiado los aparatos de aire acondicionado en el presente año, y personal calificado para las tareas correspondientes. Una contratación en este año de un técnico ha permitido la revisión de la mitad de nuestro depósito de filmes acetatos, esperando se pueda continuar en el 2002.



3. Catalogacion, documentación, e investigación:

Se ha finalizado y puesta en marcha un programa de catalogación para la fototeca , con mas de 100.000 negativos, además de continuar la labor de inventario informatizada.

El sector documentación no ha podido ser reactivado por la falta de personal especializado.

4. Exhibiciones

Continuamos con nuestros ciclos regulares en cine y televisión En nuestra sala del Auditorio SODRE, realizamos tres ciclos regulares y permanentes durante la temporada: "Opera en video" "Tutto Verdi", "Los musicales", con un total de 142 funciones realizadas.

En el ciclo por televisión abierta, se exhibieron 34 filmes de nuestro acervo.

5. Asunto de presupuesto y relaciones con las autoridades

El cambio de autoridades del Consejo del SODRE y un plan de recortes presupuestales para toda la Administración Central significó en medidas de austeridad cada vez mayores que nos afectan tambien, aunque logramos mantener en funcionamiento básico el archivo, muchos planes de desarrollo han quedado postergados.

Ello afectó al nuevo Complejo de Espectáculos en construcción por lo que su apertura se calcula en dos años.

6. Relaciones internacionales

Pude participar de la reunión de Cinematecas de America Latina durante el Festival de Cine de Mar del Plata, del 15 al 17 de marzo, en la que se coordinaron los trabajos a realizar en Mexico.

Tambien pude participar del Congreso FIAF de Rabat, en la Asamblea General se votó el cambio a miembro pleno de nuestro archivo, lo cual fue una gran satisfacción e implícito reconocimiento a la labor desarrollada por el Archivo del SODRE por muchos años.

  
JUAN JOSE MUGNI  
Director  
Archivo Nacional de la Imagen



La situation financière demeure fragile, néanmoins l'année 2001 marque une sorte de retour à la normale. Si les budgets d'acquisitions – et nous le déplorons haut et fort – demeurent inexistant, nous avons pu rétablir le rythme normal (6 jours semaine) des projections publiques. Des apports financiers extérieurs, notamment de grands réseaux de télévision, et un travail de concertation avec le ministère québécois de la Culture et des Communications ont été déterminants dans cette opération de sauvetage. La révision de la loi québécoise sur le cinéma, à laquelle la Cinéma-thèque a étroitement collaboré, devrait consolider la situation de l'institution.

## 1. ACQUISITIONS DE L'ANNÉE

<u>Films :</u>	229 longs métrages 505 courts métrages
<u>Éléments de tirage :</u>	68 longs métrages 23 courts métrages
<u>Vidéos :</u>	138 bandes-maîtresses 187 copies

À l'exception de la restauration partielle (nouvel étalonnage, nouveau sous-titrage) de *La Vraie Nature de Bernadette* de Gilles Carle, financée par une fondation, toutes les acquisitions de l'année sont constituées de dépôts ou de donations de cinéastes, producteurs ou distributeurs.

### Collections afférentes au film

Le producteur montréalais Alain Stanké nous a donné des photos, des négatifs et de la documentation se rapportant à plusieurs émissions de télévision qu'il a réalisées ou produites ; cela complète la donation des émissions elles-mêmes. La situation est la même pour le réalisateur torontois Ron Mann dont les documents et photos complètent une donation d'œuvres filmiques. On a reçu du photographe Mark Ruwedel des épreuves grand format de diverses salles de cinéma canadiennes et américaines. Le cinéaste Georges Dufaux nous a remis 15 boîtes de documents et de photographies qui couvrent autant ses réalisations que son métier de chef opérateur. Le scénariste Jacques Savoie a complété ses donations antérieures avec notamment tous les textes de sa télésérie *Rue L'Espérance*. Enfin le réalisateur François Girard nous a donné 29 boîtes de documents, scénarios et photographies se rapportant à l'ensemble de son œuvre, principalement *32 Short Films About Glenn Gould* (1993) et *The Red Violin* (1998)

Notre collection d'appareils s'est enrichie surtout de plusieurs caméras 16 mm (Éclair, Beaulieu, Arriflex) et appareils de prise de son (Nagra) provenant du plus célèbre cinéaste animalier québécois, Jean-Louis Frund. Outre ces dons substantiels, nous avons reçu plusieurs disques de bandes sonores originales, une vingtaine d'appareils cinéma et télévision (dont un objectif 1000 mm et un caisson pour prise de vues sous-marine donné par le cinéaste et caméraman Jean-Claude Labrecque), une quinzaine de produits dérivés et une centaine d'affiches, dont plusieurs provenant du distributeur Lion's Gate. Enfin le réalisateur Jacques Godbout nous a remis quelque 125 plaques 4x5'' pour lanterne magique.

## 2. PROGRÈS ET PROBLÈMES DANS LE DOMAINE DE LA PRÉSERVATION

Nous avons terminé l'installation d'étagères mobiles dans le nouvel entrepôt réservé aux copies positives. Deux techniciens contractuels terminent l'inventaire et la saisie informatique de la production sur film 16mm (20 000 titres) de la Société Radio-Canada.



### **3. CATALOGAGE, DOCUMENTATION, RECHERCHE**

Les activités de catalogage et d'indexation ont repris, après un hiatus de presque cinq ans! Le système informatique nous a enfin été livré et correspond à nos besoins.

La situation financière s'étant améliorée, la médiathèque a retrouvé, depuis septembre, ses heures habituelles d'ouverture, soit du mardi au vendredi de 13h à 21h. Nos services sont également ouverts le lundi de 13h à 17h à l'occasion des fins de sessions scolaires.

La fréquentation de la médiathèque en 2001 a été de 4 515 chercheurs (dont 1 212 en soirée et 187 les lundis).

Les acquisitions de l'année se présentent comme suit :

- 344 livres achetés
- 208 livres et brochures reçus en don (notamment d'archives membres de la FIAF)
- 1 588 nouveaux dossiers de coupures de presse
- 170 cartons de documentation diverse (livres, revues, press-kits, etc.)

Le traitement des collections ayant repris, les statistiques sont les suivantes :

- 471 monographies cataloguées
- 169 périodiques indexés (dont 9 pour le réseau PIP de la FIAF)

La médiathèque continue à être la porte d'accès à toutes les collections de la Cinémathèque, à l'exception des collections film. Ce service de recherche, assumé par quatre techniciennes, a répondu à plus de 1 374 demandes téléphoniques et effectué quelque 650 recherches pour des clients étrangers, aussi bien que canadiens.

### **4. PROGRAMMATION DE FILMS, EXPOSITIONS ET PUBLICATIONS**

La situation financière critique de la Cinémathèque nous ayant imposé de suspendre les projections du mardi soir pour une bonne partie de l'année et de revenir à un horaire plus modeste de 2 séances quotidiennes au lieu de trois, nous avons présenté 534 séances régulières dans la salle Claude-Jutra (cinéma) qui ont accueilli 35 318 spectateurs, et 250 séances dans la salle Fernand-Seguin (télévision et vidéo) qui ont accueilli 6 907 spectateurs.

La Cinémathèque a fait relâche pour accueillir les festivals suivants : Rendez-vous du cinéma québécois, Festival du cinéma juif de Montréal, Rencontres internationales du documentaire de Montréal et le Festival international du film sur l'art.

Au-delà des séances fixes (Histoire du cinéma, Cinéma muet, Cinéma d'animation, Cinéma québécois et canadien), plusieurs cycles importants étaient inscrits au programme de la salle cinéma :

- grandes rétrospectives : Stan Brakhage, Kon Ichikawa, Ingmar Bergman, Jean-Daniel Pollet, Valerio Zurlini, Ron Mann, Richard Dindo, Daniel Schmid, Jaime Humberto Hermosillo, Timothy et Stephen Quay, Georges Schwizgebel, Pjotr Sapegin, Thierry De Mey;
- hommages : Alfred Hitchcock (période muette), Delphine Seyring, Johan van der Keuken, Totò, Marlene Dietrich, Agnieszka Holland, Gérard Blain;
- cycles nationaux : Panorama du cinéma bulgare, Studio de la UFA, Cinéma d'animation en Wallonie et à Bruxelles, École de Lodz, Cinéma scientifique français;

## Montreal

- cycles thématiques : On connaît la chanson, Partie (s) de campagne, AutoBioCinématographie, Jazz Track.

Les principaux cycles présentés à la salle télévision et vidéo ont été :

- une grande rétrospective des films documentaires de la chaîne ARTE;
- un hommage à la Radio-télévision belge de la communauté française (RTBF);
- une rétrospective thématique intitulée « Histoire d'amour », proposée par l'Institut national de l'audiovisuel (INA);
- un hommage au célèbre groupe britannique Monty Python;
- et les séries françaises *Madame le Juge*, *la Poupée sanglante* et *l'Île aux trente cercueils*.

Les spectateurs de la Cinémathèque ont pu rencontrer cette année les personnalités suivantes : Stan Brakhage, Ron Mann, Georges Schwizgebel, Daniel Schmid, Jaime Humberto Hermosillo, Timothy et Stephen Quay, Piotr Sapegin, Thierry Garrel, Gérard Leblanc, Freddy Denaës, Jean-Michel Arnold, Stéphane Bégoïn, Jacques Drouin, Pierre Goupil, Marilù Mallet, Lysanne Thibodeau, Renny Bartlett, Fabrice Genestal, Nathalie Barton, Jean-Claude Burger, Janette Bertrand, Christian Maryska, Eldora Traykova, Kliment Denchev, Velislav Kazakov, Georgi Dyulgerov, Lyudmil Todorov, Marielle Nitoslawska.

### Expositions

En place depuis 1999 dans la salle Raoul-Barré, l'exposition permanente *Formes en mouvement, regards sur l'animation* poursuit ses objectifs pédagogiques et reçoit de plus en plus de groupes scolaires dans le cadre du programme de visites commentées.

Au cours de 2001, les expositions offertes dans la salle Norman-McLaren résultent de la collaboration avec divers organismes. Nous avons accueilli trois expositions d'affiches de films, une exposition de photos et deux installations interactives :

- en collaboration avec le Goethe-Institut Inter Naciones de Montréal, *Affiches du studio de la UFA* et l'exposition de photographies *Marlene Dietrich, une légende en images* ;
- en collaboration avec la Corporation Québec-Pologne pour les Arts, *Affiches de films polonais (1980-2000)* ;
- en collaboration avec le Toronto International Film Festival Group, *Le Festival du film de Toronto s'affiche* ;
- en collaboration avec la fondation Daniel Langlois, l'installation interactive *Dés chiffrés / Red Dice* de Bill Seaman ;
- en collaboration avec l'Espace Vidéographe, une installation sonore créée par l'artiste Steve R. Heimbecker, *Soundpool : the Manufacturing of Silence*.

Sur les cimaises des foyers Luce-Guilbeault et Paul-Blouin, nous avons accueilli les expositions suivantes : *Photographies de Luce Guilbeault* par Guy Borremans; *Un monde de surprises*, photographies d'André Le Coz; *De Nanouk à l'Oumigmag*, une exposition réelle d'appareils, d'affiches et de photographies pour souligner la mise en ligne de l'exposition virtuelle.

*De Nanouk à l'Oumigmag, le cinéma documentaire au Canada* est une exposition multimédia accessible depuis le mois de juillet à l'adresse [www.nanouk.ca](http://www.nanouk.ca). Réalisée en collaboration avec l'Office national du film du Canada, elle propose un parcours riche en informations textuelles et iconographiques sur 50 œuvres marquantes, en plus des notes sur les documentaristes, les maisons de production, les appareils, les festivals etc. Les internautes ont accès à de nombreux extraits vidéo et audio et peuvent naviguer grâce à une multitude d'hyperliens internes et externes.

## **5. BUDGETS, RELATIONS AVEC LES AUTORITÉS GOUVERNEMENTALES**

Pour la Cinémathèque la fin de l'année 2000/2001 marquait le début du retour au budget équilibré. En effet la création d'un comité conjoint avec le ministère de la Culture et des Communications du Québec a permis aux deux parties d'élaborer des pistes sérieuses de solution financière à court, moyen et long terme. À cela s'est ajouté l'engagement du ministère à combler l'écart budgétaire de l'année en cours.

Concrètement la Cinémathèque a reçu et va recevoir plus de 320 000\$ de subventions supplémentaires pour l'année 2000/2001. Cela va nous permettre de dégager un surplus d'opération qui sera appliqué à la dette accumulée. Nous prévoyons abaisser la dette de 20%, ce qui correspond à notre plan de redressement financier échelonné sur 5 ans.

Le mot d'ordre pour la prochaine année demeure le contrôle rigoureux des dépenses et la recherche active de nouvelles sources de financement.

Tout comme l'année précédente notre situation budgétaire n'a pas permis à la Cinémathèque d'engager des ressources humaines supplémentaires ou de combler certains postes toujours vacants. Au 31 décembre 2001 nous comptons toujours 34 employés permanents et 25 employés à temps partiel.

Budget: 2 400 000 US\$  
Nombre d'employés: 59

## **6. RELATIONS INTERNATIONALES**

- Le directeur général de la Cinémathèque, Robert Daudelin, a participé au congrès de la FIAF à Rabat et à la réunion annuelle de la Conference of North American Film Archives, à Monterrey (Mexique); à l'occasion de ce voyage au Mexique, il a présenté au Museo Universitario de Ciencia y Arte (UNAM) un programme de films d'animation de l'époque muette provenant de nos collections.
- René Beauclair, directeur de la médiathèque, a participé aux travaux de la Commission de Catalogage et de Documentation, notamment à sa réunion de Rabat, et a de nouveau assuré la publication de l'annuaire des publications des membres de la FIAF.
- Le conservateur du cinéma d'animation, Marco de Blois, a été l'invité du festival d'Annecy.
- Le conservateur télévision et vidéo, Dominique Dugas, a participé au congrès de la Fédération internationale des archives de télévision à Londres.
- Robert Daudelin a été l'invité du festival de San Sebastian et du festival de Toronto.

La Cinémathèque a bénéficié de la collaboration de nombreuses archives membres de la FIAF pour la présentation des cycles à son programme, notamment des archives de Paris (Cinémathèque française), New York (MOMA), Rochester, Lausanne, Toulouse, Los Angeles (UCLA) et Bruxelles.

# REPORT

## OF GOSFILMOFOND OF RUSSIA, MEMBER OF INTERNATIONAL FEDERATION OF FILM ARCHIVES /FIAF/, THE ACTIVITY IN 2001

### NATIONAL ACTIVITY

*Gosfilmofond of Russia continued its traditional activity in the field of preservation and collecting films, on scientific and technical treatment of the collection, on monitoring and restoration of films. Gosfilmofond actively cooperated with film archives members of the FIAF and other organizations. We continued our publishing activity and technical modernization of our laboratory, reconstruction of Gosfilmofond facilities. Film studios, TV channels, scientific and educational institutions actively used the films from the collection of Gosfilmofond.*

*The collection of Gosfilmofond enlarged with many films. Totally for permanent preservation were accepted - 532 films among them feature - 333, animation -19, documentaries – 141, science-popular – 39.*

*Traditional work on transferring of pictures from nitrate to safety stock was carried on. With this purpose the Laboratory of Gosfilmofond printed 51900 m of the material.*

*886000 m of the material were printed for the needs of Gosfilmofond and other institutions (distribution, cinema studios, TV, etc.).*

*The length of the preserved film stock is 3694400 m.*

*26300 m of sound tracks were re-recorded.*

*Gosfilmofond organized and hosted the fifth festival of archival films “Belye Stolby-2001” which still is considered as one of the best film festivals in Russia.*

*Like in previous years Gosfilmofond provided practical assistance to film shooting groups of cinema and television.*

*Many films from Gosfilmofond collection were shown as special retrospectives at the XXIII International Film Festival in Moscow.*

*Gosfilmofond of Russia actively participated with films from its collection in a number of film festivals in Russia and abroad.*

*During 2001 archival cinema theater of Gosfilmofond (“Illusion” in Moscow) continued screening of films from the collection of the archive.*

*Gosfilmofond continued publishing activity. Was published the next volume of the “Annotated Catalogue of Soviet Feature films”(1984-85)*

*Paper archive of Gosfilmofond in 2001 obtained 699 units of information material, 55 photo stills to foreign and Russian films, 4 personal files.*

*The Library of Gosfilmofond received 103 books among them 35 - foreign, 126 magazines among them 62 - foreign.*

*Work on computer databases of films preserved by Gosfilmofond was continued.*

### **INTERNATIONAL ACTIVITY**

*In 2001 Gosfilmofond maintained active contacts with 44 FIAPF film archives. As an exchange to foreign film archives were sent for permanent use 2 films and for temporary use 51 films.*

*Exchange by literature on cinema, posters and photo stills, guidebooks went on.*

*Gosfilmofond provided prints for the show at the archival film theaters and other cinema organizations of France, Germany, Finland, Spain, Poland.*

*Members of Gosfilmofond staff visited foreign archives and other cinema organizations of Italy, Germany, France, Poland, and Ukraine.*

*Gosfilmofond received delegations and representatives from archives and cinema organizations of Germany, Japan, Ukraine, France, Great Britain.*



## Filmmuseum im Münchner Stadtmuseum

FIAF Activities Report 2001

### 1. Acquisitions

In 2000 the Filmmuseum acquired by purchase or exchange - among others - the following films for its collection:

#### German films

FANFAREN DER LIEBE (1951, Kurt Hoffmann, 35mm)  
HOKUSPOKUS (1953, Kurt Hoffmann, 35mm)  
HOKUSPOKUS (1965, Kurt Hoffmann, 35mm)  
WELT AM DRAHT (1973, Rainer Werner Fassbinder, 35mm blow up)  
DER SCHATZ (1923, Georg Wilhelm Pabst, 35mm, tinted)  
DIE PUPPE (1919, Ernst Lubitsch, 35mm, tinted)  
NEIN! ZEUGEN DES WIDERSTANDS IN MUENCHEN 1933-1945 (Katrin Seybold, 16mm)

All the films by Heiner Stadler

#### International films

F FOR FAKE (1973, Orson Welles, 35mm blow up)  
FILMING OTHELLO (1978, Orson Welles, 16mm)  
FILMING OTHELLO (1978, Orson Welles, 16mm, subtitled)  
OUVRIERERS ET PAYSANS (2001, Jean-Marie Straub / Daniele Huillet, 35mm, subtitled)  
ORPHEE (1949, Jean Cocteau, 35mm, subtitled)  
MOONFLEET (1955, Fritz Lang, 35mm)  
HANGMEN ALSO DIE (1943, Fritz Lang, 35mm)

All the films by Thomas Harlan

#### Negatives & workprints

Original negatives and workprints by Wim Wenders  
FILMING OTHELLO (1978, Orson Welles, 16mm)  
DIE PARALLELSTRASSE (1961, Ferdinand Khittl)

#### Radio plays

by Max Ophuels  
by Rainer Werner Fassbinder  
by Orson Welles

### 2. Restoration / Reconstruction

Mainly two feature films were reconstructed and restored:

HELENA – DER UNTERGANG TROJAS (1923, Manfred Noa, 35mm, tinted)  
Material from Cinematheque Suisse (Lausanne), Cineteca Nazionale (Rom), Filmoteca Espanola (Madrid) and Gosfilmofond (Moskau) was used to recreate one of the most expensive and outstanding German silent classic of a director which is practically forgotten.

LOLA MONTEZ (1955, Max Ophuels, 35mm)

The original German premiere version was assembled from original negatives and magnetic track prints held by Filmmuseum Muenchen, Cinematheque Municipale de Luxembourg, Bundesarchiv/Filmarchiv, Cinematheque Royale de Belgique and Les Films du Jeudi. The restoration was done digitally (HDTV), the new version is multilingual, in the original 1:2,55 CinemaScope format with multichannel soundtrack, in stunning picture quality with the original colors and in the premiere length (116 minutes).

The work on the Orson Welles estate was continued. The following titles were edited and transferred to DigiBeta:

FILMING THE TRIAL (82 min)  
ORSON WELLES' SHYLOCK (30 min)  
PORTRAIT OF GINA (25 min)  
ORSON WELLES' SKETCHBOOK (6 x 15 min)  
FOUNTAIN OF YOUTH (25 min)  
SCENES FROM THE DEEP (17 min)  
SCENES FROM THE OTHER SIDE OF THE WIND (29 min)

### 3. Film showings

In 2001 the Filmmuseum had about 662 screenings plus several additional Festival screenings. In total there were 43.965 attendants to the screenings, which means an average of 66 spectators per screening.

The main series were:

Films from Israel and Palestine	Who was Max Davidson?
Vittorio DeSica restored	Focussing Caucasus
Silent Cartoons with new music	The construction of the Berlin Wall
The critic's choice: Magic Moments 2001	Comedies from Cuba
15 <sup>th</sup> Greek film week	Heinz Emigholz: Photography and hereafter
Franz Seitz' 80. birthday	The cinema of Gustav Machaty
Gypsies in the movies	3 <sup>rd</sup> International short film festival
Orson Welles rarities	Early American Avant-Garde-Film
Klaus Kinski: I am how I am	War Realities
The tango-films by Piazzolla/Solanas	100th anniversary of Walt Disney
Hommage a Carlos Saura	Jewish life in America
Manga-filmfestival	Tribute to Jacqueline Bisset
African films	100 <sup>th</sup> anniversary of Marlene Dietrich
International documentary film festival	Berlin, June 2, 1967: student's revolt
Rule of Law in American film	Joseph Beuys and the film
Tribute to Boris Barnet	

Complete Retrospectives with films by:

Thomas Harlan	Rainer Werner Fassbinder
Heimer Stadler	Jan Troell
Max Ophuels	Len Lye
Fritz Lang	Jean-Pierre Jeunet
Errol Morris	Bob Dylan

Guests in the Filmmuseum:

Peter Lilienthal	Helga Machaty
Carlos Saura	Martina Mueller
Curt Linda	Karl Griep
Doris Doerrie	Martin Koerber
Joerg Buttgereit	Helmut Blazek
Franz Geiger	Thomas Bakels
Marcel Ophuels	Enno Patalas
Michael Verhoeven	Ronny Loewy
Peter Ustinov	Hans-Joachim Schlegel
Thomas Harlan	Ulrich Bassenge
Heiner Stadler	Aljoscha Zimmermann
Mary Ellen O'Connell	Joachim Baerenz
Eduardo del Llano	Armin Loacker
Heinz Emigholz	Martin Loiperdinger
Bernhard Marsch	Esteve Riambau
Katrin Seybold	Helga Pogatschar
Michael Chauvistre	Heiner Ross
Maja Turowskaja	Claudia Balk
Hans Scheirl	Michael Farin
Mimmo Calopresti	Gudrun Geyer
Bruce Posner	Matthias Knop
Margit Saad	
Jan Troell	
Franz Seitz	
Serge Ioan Celebidachi	
Juliane Lorenz	
Gernot Duda	
Jess Franco	
Lina Romay	
Herbert Fux	
Herbert Achternbusch	
Nicolas Humbert	
Sally Riley	
Rachel Perkins	
Erica Glynn	
Warwick Thomson	
Dagmar Knoepfel	

4. Budgetary & organisational matters

Apart from the salaries paid by the City of Munich to the Filmmuseum's staff (5 plus 5/2 employees) and the assistance granted by the Stadtmuseum (which accounts for administrative & overhead expenses), the Filmmuseum had at its disposition in 2001 including sponsor's attribution

for screenings and other events	DM 300.000 = E 150.000
for acquisitions and restoration	DM 300.000 = E 150.000

In September 2001 Natalie Reich started as the new secretary in the Filmmuseum.

#### 5. International relations

Besides an active exchange with other Filmmuseums and Cinematheques in Germany, the Filmmuseum lent prints to the following institutions / archives within FIAF: Nederlands Filmmuseum, Amsterdam; Cineteca del Comune di Bologna; Suomen Elokuva Arkisto, Helsinki; Cinémathèque Suisse, Lausanne; Cinemateca Portuguesa, Lisboa; British Film Institute / National Film Theatre, London; Cinémathèque Municipale, Luxembourg; Cinémathèque Française, Paris; Cinematheque Ontario, Toronto; Film Archiv Austria, Wien; Österreichisches Filmmuseum, Wien, Cinematheque de Toulouse. Furthermore prints were lent to the Goethe-Institutes and to several Festivals and museums. Altogether about 100 films from the Filmmuseum's collection were lent.

#### 6. Publications

Stefan Droessler (ed.): Helena – Der Untergang Trojas; Filmmuseum Muenchen 2001  
Hauke Lange-Fuchs (ed.): Jan Troell; Nordische Filmtage Luebeck 2001

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## FIAF Annual Report, 2001

Thirty years old in 2001, Anthology Film Archives is expanding its reach with partnership projects in the United States and in Europe. Here are five "snapshots" of such partnership projects:

**Ralph Steiner** was a pioneering film-maker and photographer in the 1920s and 1930s. In 2001 Anthology, working with funding from the National Film Preservation Foundation and the University of Arizona (where Steiner's 1970s film elements are held), restored *Look Park* (1974) and *Hurrah for Light* (1975) at WRS Film Laboratory in Pittsburgh.

**Harry Smith** began making films in the 1940s in California, eventually moved to New York where he made his final film, the epic four-screen *No. 18, Mahagonny* (1970-80). In 2001 Anthology, in a joint project with the Harry Smith Archives, began working to make new exhibition prints of *No. 18* so the world can see the film again. In 2001 the funding for this vast project, the equivalent of four feature-length films, came from the Andy Warhol Foundation for the Visual Arts, Sony Entertainment, the National Film Preservation Foundation, the National Endowment for the Arts, and the New York State Council on the Arts.

**Omer Kavur** is a contemporary Turkish director whose films are little known outside the festival circuits. In November 2000 and then in 2001 Anthology, with the support of the American Turkish Society and the NY Mayfest Executive Committee brought five of Kavur's films to the United States for screenings at Anthology and then showings in Boston, Cambridge, Cleveland, and Boulder, Colorado. Anthology provided a scholarly catalog for the series, and Kavur flew to New York for screenings and a panel discussion at Anthology.

**Unseen Cinema** is an archaeological project of making new prints of over 160 films that in most cases were inaccessible or "lost." Many films are part of the early history of American independent film, and are hardly known to recent generations. Anthology Adjunct Curator **Bruce Posner** tracked down the films in archives and private collections around the world. Cineric Inc., a New York post-production firm, generously preserved many of the films and made new 35 mm prints of most of the films, which have now embarked on a five-year long, international tour that began in Moscow in June 2001, then moved in July to the Whitney Museum of American Art, and then to Anthology, the Deutsches Filmmuseum, and a score of other film archives and museums. This project also has a scholarly, 150 page catalog.

**Galaxy** is a touring series, four to six programs, of avantgarde films that examine how 20th century astrophysics was evoked by film-makers from Fischinger to Davis to Emshwiller to Brakhage. Catalog in French and English. Funded by the Alfred P. Sloan Foundation, Sony, and others.



## **What Is Anthology Film Archives?**

Anthology first opened its doors in December 1970. Anthology preserves and exhibits films, and collects documents and promotes understanding of individual, avantgarde, and classic cinema. Anthology also publishes catalogs and books and operates a mail-order book and information service that ships publications around the world.

## **Public Exhibition Programs**

During 2001 these were some of the programs

Anthology's Essential Cinema series

*Beyond the Clouds* by Michelangelo Antonioni

Bruce Baillie's eleven hour *Holy Scrolls* (1971-99)

The "Zanzibar Films and the Dandies of May 1968" series, with catalog

The comprehensive Pier Paolo Pasolini 25th Anniversary Retrospective

Five films by Turkish director Omer Kavur, with catalog

The American premiere of Bruce Elder's *Crack, Brutal, Grief*

The New York premieres of the Sony Entertainment restorations of Dennis Hopper's *Easy Rider* and Bob Rafelson's *Five Easy Pieces*

The New York premieres of Paramount Pictures' restorations of *Breakfast at Tiffany's* (Blake Edwards) and *The Red Pony* (Lewis Milestone)

The 15 film Silent Diva series from the Cineteca del Comune di Bologna

## **Film Preservation**

During 2001 the films Anthology preserved included *The Text of Light*, *Window Water Baby Moving*, and *Mothlight*, all by Stan Brakhage; funded by Sony Pictures Entertainment, work performed at Western Cine.

*Five Short Films* by George Landow, enlarged from 8 mm to 16 mm, funded by Cineric, work performed at Cineric. *Highway* by H. Harris, *A la Mode* by Stan Vanderbeek, and *Death and Transfiguration II* and *Pennsylvania/Chicago/Illinois*, both by Jim Davis, all funded by the National Film Preservation Foundation, work performed by WRS. Three other films were preserved with NFPF funding. Scores of films in the *Unseen Cinema* series have also been preserved by Cineric.

Guest curator **Karin Schneider** completed the indexing of the over 100 films in the Storm De Hirsch collection, with support from New York Women in Film. She is also organizing the many paintings and writings.

## **Film Acquisitions**

During this year Anthology acquired films from the estate of Peter Herzog and from Elinor Silverman's donation. It also received a small collection from Marvin Soloway, and over a hundred films by the late Storm De Hirsch (most previously unknown). From the Charles Mogull Collection, about 8,000 films, from narrative features to industrial and other short films.

## **Library Acquisitions**

Deceased *New York Times* film critic Vincent Canby left Anthology a collection of about 100 books. Elinor Silverman contributed to Anthology

some 600 still photographs (notable sets of Kurosawa's *Throne of Blood* and *Yojimbo*, early films by Andrei Tarkovski and Roman Polanski), six films, and a rare flipbook of *Images by Images* by Robert Breer. One of Anthology's most striking acquisitions was the four disc DVD set *Treasures of American Film Archives*. This eleven hour package, a project of the National Film Preservation Foundation, includes three films restored by Anthology (eleven other US archives participated in the project).

### **Conferences and Travels**

During the past year **Jonas Mekas** participated in a multidisciplinary conference on film-maker/musicologist Harry Smith at the Getty Center in Los Angeles. One month earlier Mekas had visited Lithuania as a consultant on the project of creating a Lithuanian cinematheque in Vilnius. Mekas and Philip Glass were also featured guests at the opening of the just-created Museum of Modern Art in Luxembourg. **Robert Haller** lectured and showed films in the "Contemporary Utopia" exhibition in Riga, Latvia. In November he presented four programs from the Galaxy series in Paris, and visited the Cinematheques Francaise and Gaumont. In June 2001 Adjunct Curator **Masha Godovannaya** presented three programs of US avantgarde film and video at the Moscow Film Festival.

### **2001 Film Preservation Honors**

In March Anthology presented its tenth Film Preservation Honors event at the Water's Edge Restaurant. Some excerpts from their remarks.

**Fred Camper** "In 1963 when I was fifteen [I saw *Twice A Man* by Gregory Markopoulos]. It is incredibly beautiful, liquid colors and its time crossing form were unlike anything I had ever seen. I understood for the first time that light could be organized with the same precision and intensity as words in poetry or sound in classical music."

**Tom Johnson, Chair and CEO of Cable News Network** "The 20 million dollar preservation project that CNN has undertaken under the leadership of Kathy Christensen will provide dramatic changes for CNN especially, for protecting our footage and making all of it accessible and available for all of the CNN channels and services [and soon also to the public on the internet]. We especially want to thank our partners Sony Electronics and IBM for all of their contributions to it. It should become a model for many of you and many others around the world .... We have divided responsibility this way. If it works, I take credit [laughter from the audience]. If it doesn't, please remember those brands of IBM, Sony, and Kathy Christensen [more laughter]. But I predict it will work."

**Jim Guiher, patron of film preservation** "Jim Davis always wanted to be a dancer--until he grew too tall....When he made these films--most of them have the movement and rhythms of human dancers. You get a marvelous flowing effect in his images. He danced with his films. "With a minimum of resources--and the little bit of money we have given them--Anthology has worked miracles....Anthology has been giving these

awards for ten years to very worthy people and organizations. In our view it is time to recognize Anthology Film Archives. We want to dedicate our award to Anthology, the great unsung hero of film preservation."

**Gordon Parks, Lifetime Achievement Honoree** "One evening when I was home in New York, after I had finished my first novel, *The Learning Tree*, I got a call from John Cassavetes in Hollywood. 'Gordon, I just finished reading your book--you have got to make a movie of it.' I said, 'Go right ahead John.' He said, 'No, you have to direct it.' I said, 'John, there are no black directors in Hollywood. There are not going to be any.' He said, 'Can you get out here the day after tomorrow?' I said, 'yes I can be there.' He said, 'OK, come straight to Warner Brothers, ask for Kenny Hyman--he runs the studio. He and I are not speaking now ...'

"Well, I got there. Cassavetes was there [in Hyman's office] with a big cigar in his mouth, with glasses on top of his head, and they weren't speaking. Hyman turns around, he had two books on his desk, my *A Choice of Weapons* and *The Learning Tree*. He said 'Which do you want to do first?' "In my mind I said, 'White boy, I have come a long way to Hollywood, don't play with me.' What I said was 'Uhh, I don't know Mr. Hyman. I'd like to do *The Learning Tree*. He said, 'Well, fine.' Then he said would you like to write the screenplay, since you did write the book.' I said 'Why not.' "Then he said, 'Cassavetes tells me you are a composer ....' 'You want me to do the music too?' He said 'Yep,' and I said 'Fine.' Then he said 'Since you are going to be the first black director for a major studio in Hollywood, you will have to have a lot of clout. I think you should produce it for Warner Brothers.' I said, 'Why not.'

"Well, Kenny Hyman stood behind me all the way. Dear, dear Kenny."

**Giovanna Fossati of the Nederlands Filmmuseum** "This award from Anthology Film Archives, that we are so happy to receive, honors the preservation and restoration work conducted over the past decade....In our selection and preservation policy of more than eight million meters of nitrate film.... we have tried to let the material speak for itself, rather than approaching it with film history books in hand."

**Marvin Soloway, New York Film Executive** (surprise award of Jonas Mekas) "I am speechless--amongst my friends. Thank you, thank you."

**Phill Murphy, Senior Vice President of Paramount Pictures** "In the mid-1980s Bob Sheehan called me to ask how we could protect things.... The more we looked at it, and realized, well, we really should pay attention to make sure we not only have proper environmental conditions in which to store the camera negatives and other preprint elements, we should also make sure that we have physical separation as well, should something happen to Los Angeles (ripple of laughter). That we should have another preprint copy somewhere else. So we selected a very secure environment, a limestone mine, with 40 degrees temperature and 45% relative humidity....We have spent in the last fifteen years ... in excess of forty million dollars on our environmental vault on the lot in Los Angeles, and on the mine in Pennsylvania."



**THE MUSEUM OF MODERN ART  
DEPARTMENT OF FILM AND MEDIA**

Founded 1935; Founding Member of FIAF

In 2001, MoMA's Department of Film and Video changed its name to the Department of Film and Media, reflecting its commitment to the collection, preservation and exhibition of all moving image formats, past, present and future. In addition, in the spring of this past year, we moved our curatorial offices in New York City to the borough of Queens (Long Island City), directly across the East River from our "home" on West 53<sup>rd</sup> Street in Manhattan, which is now a construction site. This move is only temporary, however, as we plan to return to a new, significantly enlarged Museum of Modern Art in 2005.

After the events of September 11, we received heart-felt expressions of sympathy and solidarity from our numerous FIAF colleagues around the world. At such times, it is reassuring to be reminded that we are part of a larger community, and we are grateful to the many individuals and institutions that helped us through such difficult and unprecedented times.

**Acquisitions**

More than 600 films and videos were added to the collections in 2001. Of this number, over seventy percent were of national (U.S.) origin. Significant new acquisitions include (in alphabetical order):

BAOBAB (Laurence Attali, 2000); BARCELONA (Whit Stillman, 2000); BRIDGEHAMPTON (John Canemaker); CET OBSCUR OBJET DU DÉSIR (Luis Buñuel, 1977); LE CHARME DISCRET DE LA BOURGEOISIE (Luis Buñuel, 1972); COTTON CANDY (Ernie Gehr, 2001); CROUPIER (Mike Hodges, 1998); CSALÁDI TÜZFÉSZEK (Béla Tarr, 1978); CUBA: ISLAND OF MUSIC (Gary Keys, 2000); DIE EHE DER MARIA BRAUN (Rainer Werner Fassbinderr, 1978); LE FANTÔME DE LA LIBERTÉ (Luis Buñuel, 1974); DIE GROTE VAKANTIE (Johan van der Keuken, 2000); HAXAN (Benjamin Christensen, 1922); HIGH NOON (Fred Zinneman, 1952); DAS HIMMLER PROJEKT (Romuald Karmakar, 2000); HYBRID (McCollum Monteith, 2000); IN EINEM JAHR MIT 13 MONDEN (Rainer Werner Fassbinder, 1978); LE JOURNAL D'UNE FEMME DE CHAMBRE (Luis Buñuel, 1964); JUMBO AQUA (James Herbert); THE LAST DAYS OF DISCO (Whit Stillman, 1998); THE LAST WAVE (Peter Weir, 1979); THE LIFE AND TIMES OF HANK GREENBERG (Aviva Kempner, 1998); MÊME LE VENT (Laurence Attali, 1999); LA NOTTE DI SAN LORENZO (Paolo Taviani and Vittorio Taviani, 1982); THE OLD PLACE (Jean-Luc Godard and Anne-Marie Miéville, 1998); HET OOG BOVEN DE PUT (Johan van der Keuken, 1988); ÖSZI ALMANACH (Béla Tarr, 1985); PADRE PADRONE (Paolo Taviani and Vittorio Taviani, 1977); PANELLKAPCSOLAT (Béla Tarr, 1982); PERSIANS 13-18 (Stan Brakhage, 2001); REQUIEM FOR A DREAM (Darren Aronofsky, 2000); SEREBRIANNIE GOLOVI (Yevgeny Yufit and Vladimir Maslov, 1998); TOMORROW NEVER DIES (Roger Spottiswoode, 1997); TUI SHOU (Ang Lee, 1992); LA VOI LACTÉE (Luis Buñuel, 1969); WAZZUP (Charles Stone, 2000); THE WORLD IS ROUND (Bill Morrison, 1994).

**Preservation**

The Department of Film and Media continued to receive generous financial support of its conservation activities from a variety of sources in 2001, allowing us to preserve over 250 titles in the collections. In addition, we acquired new exhibition prints of classic American films from major Hollywood studios, in exchange for access to nitrate materials held in our vaults. Titles acquired through these programs include (in alphabetical order):

AIR FORCE (Howard Hawks, 1943); THE BIG SKY (Howard Hawks, 1952); A BILL OF DIVORCEMENT (John Farrow, 1940); BLIND HUSBANDS (Erich von Stroheim, 1919); BRINGING UP BABY (Howard Hawks, 1938); A BRONX MORNING (Jay Leyda, 1931); THE CAT AND THE CANARY (Paul Leni, 1927); CRIME MAKES A DOWN PAYMENT (Rudy Burckhardt); DANTE'S INFERNO (Henry Otto, 1924); DOGWOOD MAIDEN (Rudy Burckhardt, Elaine de Kooning and Frank Safford); THE ESCAPE OF JIM DOLAN (Tom Mix, 1913); FAIL-SAFE (Sidney Lumet, 1964); THE FARMER'S DAUGHTER (H.C. Potter, 1947); HIGH SIERRA (Raoul Walsh, 1941); I'LL BE SEEING YOU (William Dieterle, 1944); THE LAST MAN ON EARTH (John G. Blystone, 1924); THE MARRIAGE CIRCLE (Ernst Lubitsch, 1924); THE MOLLYCODDLE (Victor Fleming, 1920); NAUGHTY BABY (Mervyn LeRoy, 1929); PHFFT (Mark Robson, 1954); A SLIGHT CASE OF MURDER (Lloyd Bacon, 1938); THE STILL ALARM (Selig Polyscope Company, 1911); THE UNCLE'S RETURN (Rudy Burckhardt); THE WADING RIVER L.I. MYSTERY (Rudy Burckhardt).

In addition to the silent American films noted above, we completed preservation on twenty selected productions of the Thomas Edison Company (1911-1914), funding for which was provided by the National Film Preservation Foundation's "Saving the Silents" project. Among these titles are (in alphabetical order): THE AMBASSADOR'S DAUGHTER (Charles J. Brabin, 1913); AT BEAR TRACK GULCH (Harold M. Shaw, 1913); A COAT'S TALE (Walter Wright, 1914); LADY CLARE (Ashley Miller, 1912); A SERENADE BY PROXY (C. Jay Williams, 1913); A THRILLING RESCUE BY UNCLE MUN (C. Jay Williams, 1912); THE UNSULLIED SHIELD (Charles J. Brabin, 1913);

Work continued on the preservation of the Biograph Company films of D.W. Griffith, Mack Sennett, Frank Powell, Dell Henderson, Alfred Paget and Anthony O'Sullivan, funded by The Lillian Gish Trust, with new preprint and/or prints being made on over 100 titles from MoMA's collection of original Biograph Company negatives.

For more information about the preservation program, or to learn about the Celeste Bartos Film Preservation Center, the Museum's state-of-the-art film and video storage facility, visit the Museum's website at <http://www.moma.org/collection/filmvideo/filmpres/index/html>.

### **Cataloging-Documentation-Research**

**Cataloging:** In 2001, the Department of Film and Media created over 2800 new catalog records in its databases and edited nearly 26,000 others. Work continued on the long-term project to refine and strengthen our catalog's existing authority functions.

**Documentation:** In addition to several thousand books, periodicals, sound recordings, pressbooks, lobby cards and posters, acquisition highlights of the year included American lantern slide and stereoptican catalogs from the turn-of-the-century, as well as sheet music, heralds and glass slides from the same period.

**Researchers:** As a result of the relocation of the Celeste Bartos International Film Study Center to its temporary quarters in Long Island City, use of the documentation collections was suspended during much of the year. Approximately 200 researchers viewed films and videos in the Study Center once it reopened, with over 500 researchers using documentation there, as well as in the Film Stills Archive.

### **Film and Video Showings**

The Roy and Niuta Titus Theaters 1 and 2 held, on average, four daily screenings, six days a week. In mid-spring, the Titus 2 Theater was closed for construction, at which point our programs moved entirely to the Titus 1 Theater. For a brief time, at the beginning of the year, video installations and single channel video programs were available in the Garden Hall Video Gallery, which then closed for the duration of the building project. The following series were highlights of 2001:



## New York MoMA

The Path of Resistance (December 2000-March)  
Vincent Canby: Film Critic (January)  
A View from the Vaults Redux: Recent Acquisitions and Restorations (January)  
Selected by David Chase (February)  
The Sopranos (February)  
Harun Farocki (February)  
Good Machine: Tenth Anniversary (February)  
Poetry in Motion Pictures (February)  
Premiere: The Old Place (February)  
Academy Nominated Films (February-March)  
Slovakia Times Two (February)  
Arturo Ripstein: Two New Films (March)  
Lillian Gish: A New Biography (March)  
New Directors/New Films (March-April)  
Pure Korngold (April)  
The Wonder of Film: The Cinema of Nathaniel Dorsky (April)  
Silent Embrace: Five Love Stories (April)  
Through the Lens Clearly: Johan van der Keuken (April-May)  
Second Act: Fourth Season (April-May)  
1925 (June-July)  
Framed by Culture: Selection from the Robert Flaherty Film Seminar (June)  
Kiss of the Spider Woman (June)  
Across the River (June)  
Shaking Up the Box: A Decade of ITVS (July)  
Restored!: Under the Antioquian Sky (July)  
Barbet Schroeder: Three Films (July)  
Erotic Tales (July-August)  
High Drama, Low Key: The Cinematography of James Wong Howe (August-September)  
James Bond: Two Films from the Archive (September)  
Kon Ichikawa (September-October)  
Critic's Choice: Donald Richie on Japanese Film (October)  
The Films of Béla Tarr: Tango, Hungarian Style (October)  
A Centenary Tribute to Alexander Alexieff (October)  
UK with NY: A Salute to FilmFour (October)  
UK with NY: BABA 2001 Award-Winning British Commercials (October)  
Walt Disney's Nine Old Men and the Art of Animation (October)  
Kinetica 3: Abstract Animation from the 1950s to Now (October)  
Germany 2001: New Films (November)  
World Premiere: Ernie Gehr's Cotton Candy (November)  
Paolo and Vittorio Taviani (November)  
Documentary Fortnight (December)  
Special Screening: Little Giotto and the Giants (December)  
Our Man in America: A Tribute to Alistair Cooke (December)  
A Wonderful Town: New York in Film (December)  
Mauritz Stiller-Restored (December-January 2002)

The following were continuing film and video series: Big As Life: An American History of 8mm Films (through March only); Cineprobe; Video Viewpoints; New Documentaries; From the Archives.

### **Budgetary Matters**

In 2000, The National Film Preservation Foundation awarded National Park Service funds to The Department of Film and Media through the "Saving the Silents" project for the restoration of American silent films. This project continued throughout 2001. In addition, the museum received money through the National Endowment for the Art's "Heritage and Preservation" grant for the preservation of early works in our video collection. The Lillian Gish Trust continues to enable the Department to restore Gish and Griffith titles, while The Andy Warhol Foundation supports the ongoing restoration of that artist's work. The Film Foundation once again dispersed funds for the unrestricted use of archives in their efforts to preserve American cinema. The Louis B. Mayer Foundation continued its multi-year support for the preservation of films in the Museum's collections, and Sony Pictures continues to provide funding for films produced by Columbia Pictures.

### **International Relations**

We loaned over 200 films from the collections to institutions or festivals, here and abroad. This total included loans to the following FIAF affiliates outside the United States: Cineteca Nacional, Mexico City; München Stadtmuseum; Cineteca del Comune di Bologna; Nederlands Filmmuseum; Le Giornate del Cinema Muto, Sacile/Cineteca del Friuli, Gemona; Cinematheque Ontario, Toronto; Oesterreichisches Filmmuseum, Vienna.

Steven Higgins, Curator, attended the annual FIAF Congress in Rabat in 2001, while he and Mary Lea Bandy, Chief Curator, attended the annual CNAFA (The Council of North American Film Archives) meeting in Monterrey, Mexico. Ms. Bandy also represented MoMA at *Le Giornate del Cinema Muto* in Sacile, Italy. As part of the US Department of State tour, *The American Film Preservation Showcase: A Millenium Celebration*, Anne Morra, Assistant Curator, traveled to Bratislava and Helsinki (March), while Mr. Higgins traveled to Copenhagen (January). Arthur Wehrhahn and the staff of the Celeste Bartos Film Preservation Center in Hamlin, Pennsylvania welcomed a number of international guests during the year. They also met with officials from the Library of Congress in Washington and The National Archives in Ottawa, both of which are planning to build new nitrate storage facilities of their own. In addition, and for the fourth year in a row, the Bartos Center staff hosted the L. Jeffrey Selznick School of Film Preservation from George Eastman House.

Submitted: March 2002

By: Steven Higgins  
Curator of Film Collections

## Norsk filminstitutt

## FIAF ANNUAL REPORT 2001

*Acquisitions of the year*

In 2001 Norwegian producers and distributors deposited 12 titles (24 prints) of Norwegian feature films, due to Law of Legal Deposit and voluntary deposits. The figures for *foreign* feature films were 155 titles (208 prints). About 60 Norwegian shorts, documentaries and other categories of film have been received from different depositors and donators, and also due to Law of Legal Deposit. The total number of *foreign* deposits is now approximately 8.200 titles, including both features and shorts.

*Preservation in 2001*

The last year 9 feature films and 27 shorts/documentaries/historical material were restored or duplicated. As a routine, most of this material is transferred to video to be available to researchers and students.

*Cataloguing*

The cataloguing system MAVIS has been much more time consuming than expected. So far we are behind schedule, but we have managed to add approximately 500 titles in 2001. Mind that these 500 titles have not been *fully* registered and catalogued.

*Documentation*

We have indexed 60 articles for P.I.P. and we have 1.000 new registrations of film related material. The archive has received donations of stills and film related material from among others Norsk Film AS and Kommunenes Filmcentral.

*Exhibitions*

Filmmuseet (The Norwegian Film Museum) was open for public five days a week in the year 2001. In addition to the other activities there where continuous screenings of new Norwegian short films in the museums little video-theatre. The museum offered special tours for school-classes and groups. One major change was made in the permanent exhibition: The history of Norwegian 'film expeditions' was taken out, and a new presentation of the Norwegian animation film company 'Studio Magica' was opened in Octobre.

Temporary exhibitions in Filmmuseet 2002:

- 'Shot in a Tent – 27 portraits from the Norwegian International Film Festival in Haugesund 2000'.
- 'The Last Goddess: Marilyn Monroe'.

- 'Expedition'. The drawings behind the short animation film with the same name, by Runi Langum.

#### *Screenings*

Cinamateket has regularly 4 screenings 5 evenings a week in our cinemas. This means that we have screened approximately 500 titles in 2001. We had several retrospective series, among them: Sergio Leone, Carl Th. Dreyer, Roy Andersson, Rainer Werner Fassbinder, Michelangelo Antonioni, Orson Welles, Atom Egoyan, David Fincher, Tom Tykwer, Walter Fyrst, Claire Denis, Marilyn Monroe, Bernardo Bertolucci, Tsai Ming-liang, Lindsay Anderson, Eric Rohmer and Walt Disney. We also had themes like 'Berlin on film' and 'Easy Riders, Raging Bulls'. During the summer we had a very successful 70 mm festival, the second in two years. The German director Fred Kelemen visited us with his three films. As part of international relations we had a Hungarian film week with István Szabó and Vera Gyürey as guests. In September we had a Russian film week.

#### *International relations*

Representants from the archive attended the FIAF congress in Rabat and the Nordic preservation seminar in Copenhagen.

#### *Other activities*

In 2001 we celebrated two important Norwegian film makers, Knut Bohwim (70) and Knut Andersen (70), with books and exhibitions. We also launched our first DVD; three silent movies with Fatty Arbuckle, Buster Keaton and Harold Lloyd.

The archive was also the co-producer of the short film 'Miraklet på Majorstua'.

Oslo 2002

Kjell Billing

## National Archives of Canada: FIAF Report 2001

### 1. Acquisitions

The highlight in the area of acquisitions was the continuing implementation of an agreement which will require all recipients of government funding for feature films to deposit two prints with the National Archives. This agreement also provides increased funding to acquire Canadian feature films not already in our holdings. A process was initiated through which experts in Canadian feature film joined with the feature film specialist at the National Archives to establish a priority list for these legacy titles. Recent Canadian feature films acquired in the past year under this agreement include:

LES ANNÉES DE RÊVES, CANDY MOUNTAIN, CHIMERA, LE DERNIER SOUFFLE, DIRTY

GASPARD ET FILS, GINGER SNAPS, HENRI, HIGH, LAST WEDDING, LIVE BAIT

LA LOI DU COCHON, MATUSALEM II, MOTHERS AND DAUGHTERS, PELLAN, PIN-PON LE FILM

POUVOIR INTIME, SIMON LES NUAGES, SOUS LES DRAPS, LES ÉTOILES, 7 BULLETS

THE UNSPOKEN

A new acquisition program was also initiated this year to identify, acquire and preserve key Canadian short film production. Many Canadian short films have won recognition and awards at major festivals, but due to their relatively small budgets and the increasing numbers of independent producers, preservation of originals and masters have often remained outside proper archival storage. This program hopes to address this gap in our film preservation heritage .

### 2. Preservation

The key project at the National Archives Preservation Centre this year was the completion of the 1931 feature film *The Viking*. New polyester picture printing elements were produced by the Preservation staff and the sound was digitally restored at Chase Productions in Los Angeles. Completion of this film coincides with the recently produced NFB Documentary, *White Thunder* which highlights the producer/director of *The Viking*, Varrick Frissell.

The feature film project which began in November 2000 continues with some 14 titles nearing completion. Most of the titles were selected from early 1920's Ontario Motion Picture Bureau productions that have survived on 28mm diacetate stock. In addition, Video Mastering Projects of Canadian Feature Films including *The Grey Fox*, *The Abbey on Monte Cassino*, *The Royal Visit to Canada and the United States 1939* were completed.



The acquisition of a new Telecine Transfer machine, The Philips Shadow is due to arrive before the end of March,2002. This machine replaces our Bosch machine which has been in service for the last 20 years. In addition, new equipment to create digitally compressed files was acquired as part of National Archives of Canada's digital access initiatives.

### **3. Cataloguing, Documentation, and Research**

Discussions have been initiated with the AVTrust and various other partners in the film and heritage community (Telefilm, NFB and the National Library) about the possibility of working together to update and perhaps combining the research functions provided in the Feature Film Index and Film-Video Canadiana publications.

A continuing focus of cataloguing activity this year was the transfer of descriptive information previously held on index cards into an on-line database for a major portion of the feature film and the National Film Board holdings. Activity also continued in the implementation of MIKAN, the recently introduced integrated archival descriptive system for all types of archival records in which all current acquisitions are described. The older audio-visual specific system, MISACS, is still used for detailed item-level descriptions. Many of these descriptions are now available on the ArchiviaNet section of the National Archives web-site ([www.archives.ca](http://www.archives.ca)) .

Work continued in the revising and updating of film catalogue entries to clarify donor and copyright restrictions in light of recent revisions to the Canadian Copyright Act and in anticipation of increased research interest due to the Internet.

### **4. Film Screenings and Awareness**

The National Archives provided leadership, support and assistance to the AV Preservation Trust, a group organized to promote the preservation of Canada's audio-visual heritage, in its launching of the annual Masterworks awards. This ceremony recognizes 12 titles from film, broadcasting and the recording industry which are identified as masterworks in Canada's audio-visual history. The three film titles selected in the inaugural event for the year 2001 were : The Apprenticeship of Duddy Kravitz (1974), Le chat dans le sac (1964), and Warrendale (1967). The purpose of the event, which is to be held annually, is to raise awareness and support among the film industry and the public for audio-visual heritage.

Several screenings were held which featured restoration work undertaken by the National Archives of Canada. These included ,The Grey Fox, which was screened at the Toronto Film Festival in September 2001 and again on February 20th, 2002 in honour of the 20<sup>th</sup> anniversary of its production. Two of Canada's earliest and most significant feature films, Back to God's Country(1919) and Carry On Sargeant! (1928) were screened as part of the Treasures from the National Archives series held by Toronto International Film Festival Group.Film and were introduced by National Archives film

specialist D.J. Turner. On February 28<sup>th</sup>, the National Archives of Canada, in conjunction with the National Film Board, hosted the premiere of the film *White Thunder*, which chronicled the making of *The Viking* in 1931 by film director Varick Frissell. Frissell lost his life producing this film, which is noted for its compelling actuality footage of ice flows and seal hunting. The film, as noted above, was recently restored by the National Archives of Canada.

### **5. Budgetary Matters**

As Canada's legal deposit system does not as yet require preservation of archival quality elements, initiatives have undertaken to make archival deposit of masters or original elements a condition of public funding. This approach is an especially effective tool due to the increasing amount of private independent production which is now made with public funding outside of the state film and television agencies. An agreement was reached this year which the Canadian Television Fund, a joint federal-private sector agency, which funds a high percentage of television drama and made-for-television features and documentaries. This agreement will require all fund recipients to deposit with the National Archives a digital betacam or Beta SP master copy of their production plus an 1/2 VHS or DVD reference copy. This approach will ensure that a high percentage of Canada's contemporary film and television production will be tied directly to preservation and thereby achieve the same objectives as a legal deposit system.

### **6. Special Events**

This past year witnessed the signing of a Memorandum of Agreement between the National Archives of Canada and the National Film Board through which the National Archives will use the NFB's unique broadband CineRoute internet service to make some of National Archives key film holdings available to universities and schools. The first films selected as part of this partnership were newsreels documenting the Canadian war effort during World War Two. The MOU will also seek to explore other ways in which the two institutions can work closer together in preserving and making accessible Canada's film heritage.



**RAPPORT ANNUEL 2001 DE LA Bifi**  
**POUR LA FIAF**

**EMETTEUR :** Mme Martine AZPITARTE,  
Directrice du Traitement Documentaire

**1 – Enrichissements de l'année 2001**

<b>Fonds Archives Papier</b>	<p style="text-align: center;"><u>Achats :</u></p> <ul style="list-style-type: none"> <li>- Achat de 2 programmes du film Napoléon d' Abel Gance</li> <li>- Achat d'archives de M. André Berlet : 0,5 ML</li> </ul> <p style="text-align: center;"><u>Dons :</u></p> <ul style="list-style-type: none"> <li>- Don Par M. Costa Gavras de scénarios provenant de l'Académie des Oscars : 0,5 ML</li> <li>- Don d'archives de Jean Gourguet : 7 ML</li> <li>- Don de scénarios par Mme Denise Breton : 4,5 ML</li> </ul> <p style="text-align: center;"><u>Dépôts :</u></p> <ul style="list-style-type: none"> <li>- Dépôt de scénarios par M. Jean – Charles Tachella</li> <li>- Dépôt du Festival International du Film de Cannes : 14,5 ML</li> </ul>
<b>Fonds d'imprimés et audiovisuels</b>	<ul style="list-style-type: none"> <li>- Achat de 323 ouvrages et dons de 282 ouvrages</li> <li>- Achat de 10 nouveaux titres de périodiques</li> <li>- Achat de 126 VHS et de 149 DVD</li> <li>- Achat de 2 CD ROMS supplémentaires</li> </ul>
<b>Fonds d'affiches, dessins et matériel publicitaire</b>	<ul style="list-style-type: none"> <li>- Achat de 803 affiches</li> <li>- Achat de 89 dessins</li> <li>- Achat de 8 dossiers publicitaires</li> </ul>
<b>Fonds de photographies</b>	<ul style="list-style-type: none"> <li>- Don du photographe M. Georges Pierre : 9 ML</li> <li>- Don de M. Vincent Rossell : 1,5 ML</li> <li>- Don de M. Bedeau : 8 ML</li> <li>- Don de M. Marc André Limot : 269 photographies</li> <li>- Achat de M. Le Morillon : une centaine de photographies</li> <li>- Achat de 24 plaques de verres de Mme Konternte</li> </ul>

**2 – Progrès et problèmes dans le domaine de la préservation**

Les collections sont conservées selon les normes de conservation applicables pour les documents à caractère historique : respect des normes de températures et d'humidité, conditionnement des documents adapté.

En outre, la Bifi restaure régulièrement des documents. En 2001, 199 affiches et 6 albums de photographies de films ont été restaurés.

### 3 – Catalogage, documentation et recherche

<b>Photographies</b>	Catalogage de 4136 pochettes photos et traitement de 607 unités de négatifs par notices Catalogage de 82 lots de 100 photographies chacun pour la numérisation
<b>Affiches et dessins</b>	Catalogage et numérisation de 10 lots de 100 affiches chacun et de 1 lot de 100 dessins.
<b>Archives papier</b>	Traitement physique et intellectuel de 37.95 ML d'archives papier
<b>Collection des Imprimés</b>	Catalogage de 472 exemplaires d'ouvrages Indexation de 2573 ouvrages acquis depuis 1999 Traitement de 969 fascicules de périodiques Catalogage de 131 VHS Catalogage et indexation de 6980 articles de périodiques

→ Pour le catalogage des monographies et des articles de périodiques, nous avons réalisé un thesaurus cinéma

→ Pour le traitement intellectuel et physique des archives, nous avons réalisé une procédure de traitement conforme à la norme ISO 15 489 et validée par la Direction des Archives de France

### 4 – Expositions

Participation à une trentaine d'expositions par prêt de collections : principalement des Musées et des Cinémathèques

### 5 – Budget, relations avec les autorités gouvernementales

Voir statistiques ci-joint

### 6 – Relations internationales et autres

Partenariat avec la Cinémathèque de Toulouse et avec l'Institut Lumière de Lyon  
Relations avec l' Institut Jean Vigo, Cinémathèque Royale de Belgique

### 7 – Activités spéciales

Collaboration à des formations :

- 1 session de formation avec les archives Nationales
- 1 session de formation ARCHIMEDIA



**Cinémathèque Française**  
Rapport d'activités 2001  
pour le congrès de la FLAF

Président : Jean Charles Tacchella  
Directeur général : Peter Scarlet

**Programmation**

• En 2001, la Cinémathèque française a poursuivi sa politique de programmation autour de quelques grands axes :

- Rétrospectives consacrées à des cinéastes : Mikio Naruse, Raoul Walsh, Robert Enrico, Samuel Fuller, Boris Barnet, Jerzy Skolimowski, Shohei Imamura, Im Kwon Taek, George Romero...
- Approche stylistique ou thématique de l'histoire du cinéma : La comédie musicale, Scénaristes et dialoguistes du cinéma français, Le cinéma des dictateurs, Westerns européens.
- Hommage à un producteur : Pierre Braunberger.
- Hommage à un grand acteur : Anna Karina, Jean-François Stévenin.
- Hommage à une cinémathèque : Carte blanche au Museum of Modern Art de New York (M.O.M.A.).

Sans oublier :

- Les programmations de films destinées au Jeune Public (Département pédagogique).
- Deux vendredis par mois, la séance consacrée au cinéma expérimental.
- Deux vendredis par mois, la séance consacrée au cinéma « bis », cinéma populaire et série B de tous les pays.
- La séance hebdomadaire organisée par les Amis de la Cinémathèque.
- Histoire inattendue du cinéma français (programmation établie par Jacques Lourcelles à partir des collections des Archives du Film du C.N.C.).
- La programmation « Persistance des images », films restaurés par la Cinémathèque française et le Service des Archives du Film du Centre national de la cinématographie, dans le cadre du Plan de sauvegarde des films anciens.
- Programmation « L'art du court métrage ».

- Résultat des deux salles (Grands Boulevards / Chaillot) :

Spectateurs : 111.176.

Moyenne spectateurs/séance : 78.

Nombre de séances publiques : 1.428.

Nombre de titres projetés : environ 1.600.

## **Collections Film**

- Dépôts

La cadence des dépôts volontaires à la Cinémathèque française se poursuit. Le dépôt 2001 s'élève à 2.641 copies inventoriées représentant 2.471 titres différents et 5.179 boîtes.

(Soit, depuis 1993 – date de création du Service des Nouveaux Dépôts –, 10.541 copies, 10.407 titres et 45.043 boîtes.)

- Inventaire et restauration

Durant l'année 2001, tout en poursuivant l'inventaire des collections Films de la Cinémathèque française à un rythme de 4.000 bobines, les travaux de sauvegarde dans le cadre du Plan nitrate se sont poursuivis.

Cette activité de préservation représente 275 films « nitrates » transférés sur support « safety » pour l'année 2001 et, au total (nitrates et safety sauvegardés), 300 films.

Dans le cadre du budget de restauration, la Cinémathèque française a restauré ou co-restauré, entre autres, les films suivants :

*Fièvre sur Anatahan* (Josef von Sternberg), *L'escalier de service* (Paul Leni), *Carmen* (Jacques Feyder), *Goya* (Luciano Emmer), *La lumière et l'amour* (Léonce Perret), *Le dégel* (Boris Barnet)...

Durant l'année, un certain nombre de restaurations ont été présentées dans différentes institutions et archives étrangères.

## **Département pédagogique**

En plus de la programmation régulière pour le Jeune Public (« Les Insoumis », « Les Invisibles ») et des ateliers de sensibilisation aux collections (films et appareils), activités proposées depuis la création du Département pédagogique, la Cinémathèque est partenaire des actions mises en place par le ministère de l'Éducation nationale et le ministère de la Culture et de la Communication, avec le soutien des collectivités territoriales, en Ile-de-France.

Ces actions permettent l'intervention prolongée de professionnels du cinéma en milieu

scolaire et donnent lieu à diverses expérimentations (essais de montage, réalisations audio-visuelles, découverte du cinéma expérimental, initiation au cinéma d'animation...).

Ces actions concernent : les classes à PAC (classes à Projet Artistique et Culturel), les APA (Ateliers de Pratique Artistique), les AA (Ateliers Artistiques), les Options cinéma en lycée.

Pour la septième année consécutive, le Département Pédagogique coordonne les ateliers nationaux (archives et salles de recherche sur dix académies françaises) du *Cinéma, cent ans de jeunesse* (sur la question : « Temps filmique/Temps réel »).

Des formations, liées aux activités de la Cinémathèque, sont organisées pour les enseignants (*l'Atalante*, Jean Vigo, formations pratiques sur le montage).

Enfin, un spectacle de lanternes magiques (*Les 7 secrets de Khalich'nor*) a été créé et inauguré à l'occasion de la manifestation du ministère de l'Éducation nationale : « Une journée de cinéma » (3 mai 2001). Ce spectacle circulera en régions pendant les années 2002 et 2003.

### **Activités d'enseignement de l'histoire de l'art cinématographique**

Sous la responsabilité de Jacques Aumont, directeur des Etudes, et la présidence de Jean Douchet, la neuvième année du « Collège » s'est déroulée sur le thème de « L'Aventure ». Le cycle de l'année 2001-2002 a pour sujet : « Le cinéma parmi les arts : le Septième Art ». De nombreuses conférences ont été données dans la salle des « Grands Boulevards ». A la suite de la conférence, et en rapport avec celle-ci, un film choisi par le conférencier est projeté.

Mais aussi :

Ciné-Club organisé et programmé par Jean Douchet.

Séminaire annuel cinéma et sciences humaines : présidé par Jean Rouch.

### **Diffusion culturelle**

Près de 900 films des collections de la Cinémathèque française ont été diffusés dans différentes institutions en 2001.

#### • A l'étranger

Prêts aux cinémathèques de la FIAF, aux Instituts culturels français, en liaison avec le Ministère des Affaires Etrangères/Bureau du cinéma, à des festivals internationaux et à des institutions.

- En France

Prêts, entre autres, à des festivals comme Amiens, Belfort, Cannes, ainsi qu'à des institutions parisiennes : l'Institut du Monde Arabe, le Musée d'Orsay, le Forum des Images (ex-Vidéothèque de Paris), l'Institut Lumière de Lyon ; aux cinémathèques régionales (Grenoble, Nice, Marseille, etc.) ; aux associations ou structures à vocation culturelle et de formation (CRAC de Valence, La Coursive/Scène Nationale de la Rochelle, l'Institut de l'Image à Aix-en-Provence, etc).

Le Département de la Diffusion culturelle organise aussi les visionnages de films sur table ou dans ses salles pour les chercheurs, les étudiants, les télévisions ou organismes désireux de bâtir des programmations.

### **Musée du cinéma, collections muséographiques :**

- Musée du cinéma

Le Musée du cinéma Henri Langlois est fermé depuis 1997. Les 3.000 objets et documents ont été stockés dans différents lieux : la collection des appareils à la Bibliothèque Nationale de France, les archives « papier » à la Bibliothèque du Film, les objets et les costumes aux Archives du Film à Bois-d'Arcy et une partie de la collection d'art plastique au Musée d'Art Moderne de la Ville de Paris.

Le service prépare actuellement la création d'un nouveau musée à l'ex « American Center » situé au 51, rue de Bercy, Paris, qui doit ouvrir en 2004.

- Collections muséographiques

#### 1 - Inventaire et catalogage

- Les 2.000 pièces de la collection de costumes sont intégralement cataloguées et l'inventaire est informatisé ainsi que les 1.900 objets et maquettes de décor tridimensionnelles et les 150 pièces de la collection d'art plastique.

- 5.000 diapositives représentant 1.400 titres de la collection d'affiches de la Cinémathèque française ont été inventoriées.

- Une « campagne » de photographies numérisées des collections Costumes, Objets, Maquettes et Œuvres plastiques a été menée et terminée en 2001.

#### 2 - Expositions

##### A l'extérieur :

- *Les plus belles robes du cinéma*, sélection des collections de la Cinémathèque française au Pavillon des arts à Paris, du 24 octobre 2001 au 24 février 2002.

- Préfiguration de l'*Exposition Henri Langlois/Adriana Prolo* à Turin, en prévision de la grande exposition qui aura lieu en juin 2002 au Musée du cinéma de Turin.

A la Cinémathèque :

- *Le M.O.M.A.*, janvier-février 2001.
- *Yannick Bellon, Robert Enrico, Mikio Naruse*, janvier-février 2001.
- *Jack Cardiff*, mars 2001.
- *Pierre Brauburger*, avril 2001.
- *Dix scénaristes français*, été 2001.
- *Anna Karina*, septembre 2001.
- *Jerzy Skolimowski*, décembre 2001.

Acquisitions :

- 8 costumes de cinéma (Romy Schneider pour *La Banquière*, Maria de Medeiros/robe de Christian Lacroix pour *L'homme de ma vie*, etc.).

Par ailleurs, la Cinémathèque française est toujours sur la piste du tibia droit d'Henri Langlois.

**Activités d'édition**

*Jeune, dure et pure ! – Une histoire du cinéma d'avant-garde et expérimental en France*

Sous la direction de Nicole Brenez et Christian Lebrat

Ouvrage collectif

Edition Cinémathèque française/Mazzotta.

400 pages, 50 photos, 390 F.

*Aventure et Cinéma*

Sous la direction de Jacques Aumont

Cinquième recueil des conférences d'histoire de l'art cinématographique publié par la Cinémathèque française.

250 pages, nombreuses photos, 120 F.

*Revue Cinémathèque*

revue semestrielle d'histoire du cinéma : deux livraisons (n° 19 et n° 20, deux livraisons en 2001).

Tirage : 1500 exemplaires.

Prix au n° : 120 F.

Abonnement individuel CEE : 200 F.

Abonnement individuel hors CEE : 270 F.

Abonnement institution CEE : 300 F.

Abonnement institution hors CEE : 400 F.

*Le Journal de la Cinémathèque française* (un numéro en 2001).



Ainsi que la publication, une fois tous les deux mois, du programme des deux salles de la Cinémathèque française.

### **Cinémathèque de la Danse**

• En 2001, la Cinémathèque de la Danse, département de la Cinémathèque française, a présenté 115 manifestations, dont :

- 14 manifestations au palais de Chaillot (avec notamment un week-end organisé autour de la Danse Libre) ;
- 6 séances de films au Théâtre du Châtelet dans le cadre de la collaboration commencée en 1999 avec en particulier la projection en avant-première du film-portrait sur Sylvie Guillem intitulé *Guillem* et réalisé par Françoise Ha van Kern et aussi le début du cycle *Du côté de chez Fred* pendant lequel plusieurs comédies musicales de Fred Astaire seront présentées ;
- 65 manifestations en province ;
- 23 manifestations à l'étranger (dont plusieurs programmes de films de danse présentés à New York au Florence Gould Hall, au Linker Auditorium de l'Alliance française, à la Cinematek de la Brooklyn Academy of Music et au Museum Guggenheim dans le cadre de la manifestation France Moves).

• Autres activités : continuation des visionnages dans les locaux de la Cinémathèque de la Danse ; participation à plusieurs expositions en France et à l'étranger, notamment celle intitulée *La Belle Europe, le temps des expositions universelles, 1851-1913* qui préfigure le Musée de l'Europe à Bruxelles.

• Aucun enrichissement film n'a été possible en 2001. Plusieurs projets d'acquisition sont en cours et seront régularisés en 2002.

### **Salon du Livre de Cinéma (octobre 2001)**

La 10ème édition du Salon a réuni un très grand nombre d'éditeurs, de nombreuses revues de cinéma et accueilli plus de 8.000 visiteurs. 5.000 livres et revues ont été vendus sur les différents stands.

Dans le cadre du Salon, le prix Philippe Arnaud, doté d'une valeur de 10.000 F, a été remis à Jean-Claude Biette : *Cinémanuel* (éditions P.O.L.).

### **Assemblée Générale**

L'Assemblée générale annuelle de la Cinémathèque française a eu lieu au Palais de Chaillot en juin 2001.

## Rapport d'activités, année 2001

### 1. Acquisitions de l'année

La société Boomerang et son circuit de salles "Recherche" ont déposé une vingtaine de films récents en 35mm. Nous avons acquis une soixantaine de films 16mm auprès de divers collectionneurs (en particulier par la foire d'Argenteuil).

Le 16mm, qui compose la moitié de notre collection est le format le plus pratique à projeter dans un cadre universitaire (spécificité de notre archive) et il concerne des titres de films devenus de plus en plus rares.

### 2. Activités régulières aux centres universitaires Censier et Michelet

La cinémathèque universitaire qui associe l'UFR Cinéma et Audiovisuel de l'université de Paris 3 et l'UFR d'Art et archéologie de Paris 1, poursuit ses programmations régulières aux centres Censier et Michelet. Elle permet ainsi aux étudiants de ces deux UFR, de voir en moyenne une douzaine de longs métrages par semaine (10 à Censier, 3 à Michelet). C'est la fonction fondamentale de notre archive. Les cycles présentent des programmations thématiques et historiques liés au contenu des enseignements de DEUG, licence, maîtrise et doctorat: classiques du cinéma (François Truffaut, Ingmar Bergman, Raoul Coutard, classiques du cinéma espagnol).

### 3. Séances exceptionnelles

Certains cinéastes ou personnalités sont venus à la cinémathèque universitaire à la rencontre des étudiants: Christophe Ali et Nicolas Bonilauri réalisateurs de *Le Rat* présenté en avant-première, Yu Nan et Wang QuaNan actrice et réalisateur pékinois d'*Eclipse de Lune* présenté en avant-première, et Larissa Sadilova réalisatrice russe d'*Happy birthday* également présenté en avant-première.

Nous avons également organisé une séance de 5 court-métrages réalisés par de jeunes cinéastes issus de nos universités, ce qui a permis une rencontre entre les étudiants de différentes générations

Madeleine Malthête-Méliès, comme depuis de nombreuses années, a présenté une séance de films de Georges Méliès accompagnée au piano.

Enfin, nous avons programmé quatre séances de films expérimentaux avec Braquage, association étudiante d'aide à la création et à la diffusion du cinéma expérimental.

- PARIS -

### 5. Emplois

Exceptés les deux projectionnistes et une administrative pris en charge par les universités de Paris 1 et Paris 3, l'ensemble du fonctionnement et des activités de la cinémathèque relèvent d'activités bénévoles.

Ce manque de moyens réels en personnel ne nous permet pas de développer comme nous le souhaiterions nos activités de préservation et d'animation des séances.

### 6. La Fréquentation

Longtemps en baisse, la fréquentation des séances est en nette augmentation depuis octobre 2001 (rentrée universitaire), depuis une nouvelle participation du corps enseignant. En effet, le conseil d'administration de l'association réuni avec l'ensemble des enseignants de l'UFR a décidé d'impliquer plus efficacement les enseignants et les étudiants dans les propositions de programmation et d'animation.

### 7. Rapport avec la Fédération des Cinémathèques et Archives du film de France

Nous avons collaboré à la programmation itinérante de la FCAFF *Max Ophüls* en janvier 2002 en organisant au centre Censier une rétrospective de dix séances, et nous avons participé à la préparation et la diffusion du numéro de la revue 1895 accompagnant la rétrospective

La Cinémathèque Universitaire participera comme chaque année à l'AG annuelle de la FCAFF: elle proposera un programme pour une carte blanche à la cinémathèque Corse.

Rapport rédigé en février 2002

The NFA fulfilled in accord with the law of archival purposes the basic tasks i.e. collecting, preservation, scientific elaboration and utilization audiovisual and written records.

In the year 2001 took over in its archival care the film materials of Krátký film Praha, Film Studio Zlín, Czech Army Film, FAMU Film School and further institutions and private persons.

NFA made documentary records /approx. 5.000 m/ of the present on 35 mm negative Eastmancolor /records: the face of the cities Praha, Plzeň, cultural events etc./

NFA continued in extending of the activities in oral history /the history of Czech children's film, film directors, actors, animators etc./

NFA continued the new extensive programme: to collect films made by Czech film amateurs and to create fifty minutes documentary on DV about the most important contemporary amateur film makers /10/.

It has been elaborated and deposited 3734 new film materials, 689 videocassettes, of which on the strenght of the compulsory deposit /legal depot/ NFA acquired 40 prints of feature films, 2 prints of short films and 71 BETA SP /109 titles/. 64.312 m of nitrate films was transferred to safety stock, demoulding 51.650 m of film materials.

The reconstruction works on film materials continued.

Entering into the computer has been kept on continuing 2.872 titles.

The documentation department acquired 4.581 stills, 1.338 posters, 1.706 promotion materials.

NFA restored 326 posters /of which 292 in own laboratory/. In own digital laboratory has been scanned 2.738 stills and 49 posters.

NFA published:

Filmová ročenka 2000 /Film Yearbook 2000/ Czech-English /  
film quarterly Illuminace 1-2/2001

Filmový Přehled /Film Review, Monthly on Film and Video /published on disquette too/  
1-12/2001

Český hraný film III 1945-1960 /Czech Feature Film III 1945-1960/ Czech – English  
Marie Mravcová: Od Oidipa k Francouzově milence (From Oedipus to the French  
Lieutenant's Woman)

Jiří Voskovec, Jan Werich: Nikdy nic nikdo nemá ... (V+W Unknown II, 1929-1938)

The archive cinema organized in the cooperation with CINEMATECA BRASILEIRA the exhibition of Brazilian films, with the Embassy of United States of America the show of new restored classical American films, within the framework of the Francophone's Fest the exhibition of the films shot according to Honore de Balzac's works, exhibition of Sri Lanka's films, exhibition of Czech experimental films, retrospective of Gustav Machaty's films, M.Bolognini and Kaufman brothers. Showed films of meaningful creators /O.Vávra, H.Haas, M.Hájek, M.Jancsó, Ch.Marker, A.Wajda, M.Donskoj, S.Ráj, H.Teshigahara, R.Bresson, A.Munk/.

NFA prepared for the 36.IFF Karlovy Vary in cooperation with ACE the show of films restored by European film archives.

NFA gave the permanent attention to the publicity and extending of Czech film in foreign countries:

In cooperation with Ministry of Foreign Affairs presented the Czech films in Amman, Ankara, Berlin, Budapest, Cairo, Delft, Köln, Mumbai, Norrköping, Paris, Saná, Vilnius, Wien.

In cooperation with MFA presented Czech films in Moscow within the framework of Days of Czech culture.

In cooperation with the Czech cultural centres realized the retrospective of Karel Zeman's films /Los Angeles, Santa Fe, New York, Washington, Cleveland, Berkeley, Valencia/, the retrospective of Jan Švankmajer's films /Ankara, Krakow, Riga/, presented the films shot according to B. Hrabal's works /Athen, London, Bristol, Cambridge, Edinburgh, Brighton/.

In cooperation with Czech Centre London presented the show of Ester Krumbachová's films /London, Bristol, Leeds/, Czech horror films /London/, Czech avant-garde films /Bristol, Leeds/. Imperial War Museum presented Czech films about the problems of holocaust.

Filmarchiv Austria together with NFA realized the exhibition of Gustav Machaty's films /Wien, Praha/.

NFA presented the films at Berlinale, Bibiana Bratislava, IFF Mannheim, Mumbai, Skopje, Rotterdam, Leipzig, Singapore.



### **1. New acquisition**

3729 new films were processed, classified and deposited, of which

502 prints of full-length feature films

62 negatives of full-length feature films

2089 prints of short films

766 negatives of short films

of which as legal deposit

40 prints of full-length feature films

2 prints of short films

689 videocassettes were classified and deposited, of which

156 videocassettes BETA SP and Digi of which as legal deposit

71 videocassettes BETA SP (109 titles) and

533 videocassettes VHS (1009 titles)

### **2. Preservation and conservation of films**

a) The transfer of nitrate films to acetate or polyester film stock and their preservation was continued

Film labs made

42 print of full-length feature films

21 masters of full-length feature films

5 negatives of full-length feature films

51 prints of short films

19 masters of short films

23 negatives of short films

64.312 m of nitrate film was transferred to safety stock

147.076 m of safety film was proceeded

b) Mould was removed from 51.650 m film material

c) Some prints were tinted (4.605 m)

### **3. Scientific processing of films**

a) The work of the Identification and Archiving Commissions of NFA was continued

b) Films acquired from private collectors, establishments and foreign film archives were identified

c) 1435 positive films and 863 negatives were identified in detail and catalogued

d) Filmographic data of 2872 feature and short films were entered into computer format

#### 4. The use of films

- a) In the archive cinema 434 feature and 231 short films were shown
- b) NFA worked with Czech TV during which 80 ancient Czech films were broadcast in the programme "Films for Old-timers" and with private TV NOVA and PRIMA

#### 5. Foreign relations

- a) Old Czech films were shown at many foreign film festival at their request
- b) NFA sent 1 feature film to foreign archives, as indefinite loan and received 43 feature films, 1 dupnegative of feature film as indefinite loans.

NFA sent 38 prints of feature films and 14 prints of short films to foreign archives as temporary loans and received 6 prints of feature films and 16 prints of short films as temporary loans.

#### Documentation department

#### 6. Acquisitions

Stills	4581 items
Posters /AO, A1 and special formats/	1338 items
Slides of posters	1855 items
Promotion materials	1706 items
Books	792 items
Script	347 items
Periodicals	88 items

#### Preservation:

Restoration of posters	326 items /of which 292 in our laboratory/
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#### Digitisation:

Scanning	2787 stills and posters
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**NATIONAL FILM ARCHIVE OF INDIA**  
Ministry of Information and Broadcasting Government of India  
Law College Road  
PUNE- 411004

**Acquisitions of the year**

During the year 80 new titles ( 23 shorts and 57 features) and 42 intermediate or duplicate prints (03 shorts and 39 features) were acquired. The Archive also received significant deposits of the negatives of classic films in : Bengali, Gujarathi, Marathi and Hindi during the year. **Umbartha, Simhasan, Biwi Aur Makan** and **Babla** were received as free deposits.

Some of the important films acquired during the period 2001 are **Pralhad** (Phani Burma/Bengali/1951), **Babla** (Agradoot/Bengali/1951), **Dhooli** (Pinaki Mukherjee/Bengali/1954), **Rajkamal** (subodh Mitral :Bengali/1955), **Devi Malini** (Niren Lahri /Bengali 1955), **Jaldeep** (Kedar sharma/Hindi/1956), **Lakha Hire** (Chittaranajan Maitra / Bengali/1956), **Sagarika/Aragami/Bengali/1956**), **Dinanter Alo** (Mangal/Bengali/1965), **Sawan KI Ghata** (Shakti Samanta)Hindi/1966), **Ajana Shapeth** (Salil Sen/ Bengali/ 1967), **Dadu** (Ajit Ganguly / Bengali/1968), **Shesh Theki Suru** (Chitrasathi/Bengali / 1969), **Carvan** (Nasir Hussain/Hindi/1971), **Khaaoshi** (Asit sen/Hindi/1971) **Anamika** (Raghunath Jhalani/Hindi/1973), **Rani Gopeler Biye** (Sudhir Mukherjee/Bengali/1973), **Devi Cboudhurani** (Dinen Gupta/Bengali/ 1974), **Hansarajdurani** (Ajit Ganguly/Bengali/1975), **Zakbaee** (Raja Thakur/Hindi/1975), **Anand Ashram** (Shakti Samanta/Hindi/1977), **Ramdhakka** (Chitrasathi/Bengali/1979), **Karz** (Subhash Ghai/Hindi/ 1980). Acquired one 35mm film **Muktir Gaan** (Song of Freedom) from Dhaka, Bangladesh.

**Progress and Problems in the field of preservation**

One nitrate film **Bhagya Rekha** 35mm/1948 was transferred to safety base. Also a further 45 reels (10,532.69 mtrs) of nitrate base films were transferred to safety base.

During the year, detailed checking was carried out in respect of 349 reels in 35mm. Similarly thorough checking was carried out in respect of almost all preservation prints to identify the material to be copied or repaired.

**Cataloguing, documentation and research**

Data on Indian films relevant to documentation and research had been updated during the report.

Research

Research project on New Theatres and Monograph project on Mehmood were completed during the year. Projects on other subjects are also in progress.

**Film showings, exhibitions and Publications**

The Archive supplied a large number of films for various retrospectives, national and international festivals apart from making available prints for screenings of various Film Societies and educational institutions.

Festivals of Czech, German, Israel, Sri Lankan, Iranian and French films arranged in coordination with Czech Embassy, Dept of Culture and Embassy of Germany, India and Max Mueller Bhavan, Pune and other festivals arranged by local film society in Pune were enjoyed by the audience. Excerpts from various films featuring songs were shown at NFIA during a function organized by a local film society in connection with the birth centenary of legendary theatre artist Balgandharva. Films were screened on the occasion of noted director and producer

Dr.V.Shantaram's birth centenary. Programme on 'Women on Indian Cinema' was inaugurated by Hon'ble Minister of Information and Broadcasting in the NFAI auditorium.

As a part of the important activity of disseminating film culture in India, the Archive's distribution library loaned 16mm and 35mm films to 36 active members through out the country. It also organises joint screening programmes on weekly, fortnightly and monthly basis in seven important centres.

Under the film teaching programme, the Archive organized long and short term Film Appreciation courses in collaboration with Film & TV Institute of India and other educational and cultural institutions. A large number of films were supplied by the Archive for the Film Appreciation Course conducted in New Delhi under the aegis of National School of Drama, Cinemaya.

Archive has two theatres with a capacity of 330 and 30 seats respectively. Apart from its own programmes and Film and TV Institute's academic screenings, the facilities are also availed of by other institutions for their screening programmes, lectures, seminars. NFAI is committed to render services to producers/copyright owners in respect of supply of films for repairing original negatives, preparation of duplicate copies and video copying for telecast purposes.

#### **Budgetary matters**

NFAI had adequate budgetary support during the year under report for its acquisition and preservation activities and construction of specialized nitrate film vaults which is almost nearing completion.

#### **International relations**

At the international level, NFAI supplied several Indian classics for major screening programmes during the year. 2 land mark films were supplied to Hong Kong Film Archive for the programme 'Asian Archive Treasures'. Director, NFAI represented India and had fruitful interactions with Curators from a large number of Film Archives in Asia. 2 films were loaned for Venice Biennale Film Festival, Italy entitled 'Shakespeare " Shakespeare'. 3 important films from Archive collection were sent to Netherland Film Museum for the programme 'Hollywood in Bollywood'. Director, NFAI attended 57<sup>th</sup> FIAF Congress, Symposium and General Assembly at Rabat, Morocco from 23.04.2001 to 30.04.2001. Dy. Director-cum Curator represented NFAI at the Venice Biennale Film Festival, 05.03.2001 to 11.03.2001 and presented two Indian films in the retrospective entitled Shakespeare & Shakespeare.

Some of the eminent foreign visitors to the NFAI during the period under report were:

Mr.Christof Sternberg	Germany	Ms.Priya Jaikumar	USA
Ms.Alexandra Stella	Italy	Mr.Philip Lutegardrof	USA
Ms.Jane Gaines	USA	Ms.Wammin yu	Japan
Ms.Marika Seioler	Denmark	Mr.D'Costa Martin	Germany
Ms.Mariane Pearl	France	Mr.Philips Wood	Britain
Ms.Alaknanda Samarth	France	Ms.Axel Schill	Germany
Ms.Giovanna leva Joglekar	Italy	Ms.Lassees Lindston	Danish
Ms.Cooner Kripalani	Singapore	Ms.Sumathi Ramaswani	USA
Ms.Jennifer Dennis	USA		



조선민주주의인민공화국 국가영화문헌고  
National Film Archive of DPR Korea  
Pyongyang

## RAPPORT ANNUEL 2001

Grâce à la direction clairvoyante du camarade Kim Jong Il, grand Leader du peuple coréen, et à l'attention particulière du Gouvernement de la République, la Cinémathèque Nationale de Corée a effectué de façon satisfaisante les activités prévues pour l'an 2001.

### 1. Acquisitions

La Cinémathèque a acquis l'an dernier 137 titres, dont 35 long-métrages et 68 court-métrages coréens. Elle a collectionné 34 films étrangers à travers les échanges avec les archives d'autres pays.

### 2. Préservation

Des mesures ont été prises pour stabiliser la température et l'humidité des locaux de conservation.

Les fenêtres extérieures ont été bouchées, tandis que les murs, plafonds et planchers ont été doublés de couches d'isolation thermique et hygroscopique.

Les pellicules atteintes de syndrome vinaigre ont été détectées à l'aide des indicateurs et soumises à l'aéra-



tion et au relavage. Les cycles de contrôle manuel ont été raccourcis afin de prévenir la décomposition du support.

Etant donné la technologie digitale, quel serait le matériel à conserver? Comment restaurer les pellicules plus ou moins décomposées? Telles sont nos tâches pour l'avenir.

### 3. Catalogage et Documentation

Les 137 titres acquis au cours de l'année, ont été catalogués et computérisés.

La collection des informations sur les acteurs et les films et le scanning de leurs photos ont été poursuivis.

De même, 12 revues de cinéma du monde ont été indexés et computérisés.

### 4. Programmation

490 séances de projection ont été organisées avec 240 films coréens et étrangers, réunissant 750,000 spectateurs. Et 270 titres ont été prêtés aux gens du cinéma et aux étudiants.

### 5. Budget

La Cinémathèque a exécuté son budget de 600,000 Wons (environ 300,000 \$) accordé par le Gouvernement, dont 60% ont été consacrés à la préservation, 20% au paiement des salaires du personnel et 20 autres % aux divers dépenses.

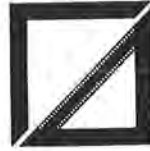
## 6. Relations Internationales

La Cinémathèque Nationale de Corée a envoyé une délégation respectivement à la Cinémathèque Nationale de la République Tchèque, au Gosfilmofond de la Russie, au 51ème Festival International du Film de Berlin ainsi qu'au 23ème Festival International du Film de Moscou.

Une délégation conduite par le Directeur Pak Yong Gil a visité la Cinémathèque de Hong Kong et participé au Festival International du Film de Hong Kong.

M. Cheng Jingliang, Directeur des Archives du Film de Chine, a rendu une visite amicale à notre cinémathèque, en tête d'une délégation de 5 personnes.





\*الخزانة السينمائية المغربية\*  
CINEMATHEQUE MAROCAINE\*

راث السينمائي، ذاكرة حية للإنسانية LE PATRIMOINE CINEMATOGRAPHIQUE, MEMOIRE VIVANTE DE L'HUMANITE

## RAPPORT D'ACTIVITES 2001

### 1. Acquisition de l'année :

#### a- Films :

Durant l'année 2001, la Cinémathèque Marocaine a acquis de nouveaux films de tous genres, et ce, soit auprès des ayants droits nationaux, soit sous forme de dons émanant d'autres cinémathèques membres de la FIAF. Ainsi, le dépôt est actuellement riche de quelques 582 titres, tous métrages confondus. En plus, la Cinémathèque procède à la récupération progressive de copies de films détenus par le département des Archives du Centre Cinématographique Marocain. Une nouvelle réglementation, promulguée en 1996, permet à la Cinémathèque d'acquérir et d'exploiter actuellement les films trois ans après leur production et ayant bénéficié du Fond d'Aide national.

Nous voulons rendre un hommage tout particulier à la Cinémathèque Suisse pour les dons de films qui nous permettent d'enrichir notre patrimoine.

#### b- Bibliothèque :

La bibliothèque compte aujourd'hui 996 titres dont 226 ouvrages ont été acquis au cours de l'année 2001. Ces ouvrages existent en arabe et en français, et quelques uns en anglais. Elle compte également 762 périodiques dont 145 ont été acquis durant la même année.

#### c- Documentation générale :

Dans un souci d'archivage et de conservation, la Cinémathèque procède régulièrement à collecter les articles ayant trait au cinéma aussi bien dans les journaux (quotidiens, hebdomadaires) que les brochures, dépliants et autres documents en vue de constituer des dossiers de presse visant à faciliter le ressourcement documentaire aux chercheurs, étudiants et cinéphiles. Au cours de l'année 2001, près de 1675 articles ont été découverts, ce qui ramène le chiffre total de ces coupures à quelques 7858 articles.

#### **d- Photothèque :**

Parallèlement à l'acquisition de photos diverses, la réalisation de photogrammes sur les films nouvellement acquis, permet d'enrichir la photothèque de la Cinémathèque. Aujourd'hui, le patrimoine photographique compte quelques 2319 photos et 7127 photogrammes.

#### **e- Musée :**

Plusieurs types d'appareils, anciens (Zootropes, proxinoscopes, caméras, projecteurs, éléments de décors) et nouveaux (appareils de trucages), composent aujourd'hui le musée où l'on enregistre de plus en plus de visiteurs.

### **2. Progrès et problèmes dans le domaine de la préservation :**

Les copies de films positives sont conservées dans un dépôt où sont respectés les normes de conservation (température et hygrométrie). Quant aux négatifs, ils sont conservés dans un dépôt destiné à cette fin et relevant de la maison mère (Centre Cinématographique Marocain). Parallèlement, les copies des films, en particulier celles déposées après distribution, sont remises dans des bobines neuves en remplacement des bobines usées.

A signaler que la climatisation du dépôt de la Cinémathèque a été remplacée par un système plus performant.

### **3. Catalogage, documentation et recherche :**

Sitôt acquis, les films font l'objet d'un visionnage et d'un contrôle rigoureux. En même temps, sont établies des fiches techniques où sont mentionnées toutes les informations utiles : (origine, générique, état, version...). Ces informations sont souvent sollicitées par les étudiants et chercheurs en vue d'enrichir leurs recherches et mémoires, comme elles servent à l'élaboration des brochures et dépliant conçus par l'équipe de la Cinémathèque pour la programmation régulière ainsi que pour les manifestations spéciales.

### **4. Programmation de films, expositions et publications :**

Comme en 2000, la programmation des films est effectuée selon les conventions signées avec différentes institutions : lycées, associations, ... au profit de leurs élèves, étudiants et membres. Ces conventions mettent l'accent sur le choix des films et les débats après leur projection.

Par ailleurs,, l'équipe de la Cinémathèque a concentré toute son énergie pendant une bonne partie de l'année 2001 pour préparer, organiser et réaliser la



programmation spécifique du 57ème Congrès de la FIAF, ainsi que ses expositions et ses publications.

#### **5. Budget - relation avec les autorités gouvernementales :**

Dépendant toujours de la maison mère (le Centre Cinématographique Marocain), la Cinémathèque Marocaine continue de fonctionner en tant qu'entité semi-indépendante. Une partie du budget du CCM est prélevée pour assurer le fonctionnement de la Cinémathèque, ce qui est en deçà de ses ambitions.

A signaler tout de même l'effort consenti par la maison mère pour financer et participer à l'organisation du 57ème Congrès de la FIAF.

#### **6. Relations internationales :**

La Cinémathèque entretient de plus en plus de relations avec la FIAF et quelques uns de ses membres, comme elle entretient des relations avec des organismes publics et privés en vue d'échanges d'informations et de services (acquisitions, sous-titrages, échanges de documentation et d'informations, etc...).

#### **7. Congrès de la FIAF - Rabat - Avril 2001 :**

Conformément à son engagement d'organiser le 57ème Congrès de la FIAF au Maroc, la Cinémathèque Marocaine a bénéficié de plusieurs soutiens, aussi bien de la part de la maison mère (le Centre Cinématographique Marocain) et du Comité Directeur de la FIAF, que de la part d'un grand nombre de ses membres, pour lui assurer le succès escompté. De par le nombre des participants, les thèmes des symposiums et work-shop, et de l'avis de tous, ce Congrès n'a pas été seulement un succès, mais a surtout marqué un tournant dans l'histoire de la FIAF, car c'est le premier qui se tient dans un pays arabo-africain. Les nombreux messages écrits et oraux reçus après la tenue du Congrès, réconfortent les organisateurs de cette manifestation qui n'ont ménagé aucun effort pour que le Congrès se déroule dans les meilleures conditions et soit digne d'une Cinémathèque. Désormais, membre à part entière de la grande famille qu'est la FIAF.



ROCHESTER  
George Eastman House  
Motion Picture Department

**1. Survey.** The following areas were affected by significant developments in the year 2001. *Archival facilities:* Thanks to the financial help of Mr. Edward Peck Curtis, Jr. and other Trustees of the Museum, our largest screening room -- the 535-seats Dryden Theatre (built in 1950 and in operation since March 1951) -- has been the object of a renovation process involving the upgrade of its entrance lobby. A hallway now connects the theatre with the rest of the building; new, expanded service areas were created, together with two new box offices. The renovation work also allowed the creation of two offices for film programmers and two workrooms, respectively, for student activities and for our Technical Services staff. The student workroom is now equipped with two 35mm and 16mm Steenbeck viewing tables and a horizontal rewind bench. *Conservation and Storage:* June of 2001 saw the completion of a retrofitting project in our vaults that helped to further increase storage capacity to an additional 6500 locations. After completion of the new vault for the stills, posters and paper collections with a grant from the Packard Humanities Institute, the area became operational in January, and transfer of the entire collection begun in the first quarter of the year. The climatized vault (60 degrees Fahrenheit, 40% humidity) is now equipped with a compact shelving system. Horizontal cabinets for large-format posters have been installed. This area of the collections is now integrated with a study center for consulting paper artifacts and digital scanning equipment, installed for remote access and research. The room is also endowed with a frame enlargement device which allows reproductions to be made from all film formats, 8mm to 70mm. Analog-to-digital and digital-to-digital sound equipment was installed to help in implementing the conservation and transfer of our numerous sound recordings of interviews with filmmakers, performers and technicians, as well as all other documents related to oral history projects. Relocation of the stills should be completed in ten months, and we expect to reopen this section of the Motion Picture Department by the end of 2002. *The L. Jeffrey Selznick School of Film Preservation:* On June 22, 2001 commencement ceremonies were held for students in the fifth year of our archival training program. The graduation class included the following fourteen students: Elizabeth Coffey (United States); Brandee Cox (United States); Patricia De Filippi from the Cinemateca Brasileira (Brazil); Amy Gallick (United States); Martin Glaus (Switzerland); Kae Ishihara (Japan), now working at the National Film Center in Tokyo; Dorothy Love (United States); Srdjan Lukic (Yugoslavia); Anke K. Mebold (Germany), now employed at Milestone Film and Video, and recipient of the 2001 Giornate del Cinema Muto Fellowship; Florence Paulin (France); Brigitte Paulowitz (Austria); Samantha Safran (United States), now at the Museum of Modern Art in New York; Katie Trainor (United States), currently on a grant-funded position at George Eastman House; Tim Wagner (United States), also at George Eastman House as a film technician in the Technical Services area. Classes have begun for the 2001-2002 academic year of the school, with twelve students from France, Germany, South Korea and the United States. Our archival training program with the Mo i Rana Sound and Image Archive of the National Library of Norway and the Danish Film Institute in Copenhagen continues with the ongoing exchange of staff and students. Andrew Walls, a staff member from Mo i Rana, attended classes and workshops along with Selznick students in September. It was during his research in our holdings that he discovered a copy of the earliest known film shot in Norway: *Hammerfest*, produced in 1903 by British pioneer Robert William Paul. In the spirit of our cooperation, we felt it appropriate to loan the preservation material on this film to our colleagues in Norway for the creation of new elements to be stored and made accessible in Mo i Rana (a full report on this discovery can be found in the archive's website, [www.nbr.no](http://www.nbr.no)). Ms. Karin Bonde Johansen visited the Museum from the Danish Film Institute of Copenhagen in the summer for training in the areas of cataloguing, inspection and vault management; at the end of her visit, Ms. Johansen offered a donation on behalf of the Danish Film Archive, a rare 35mm print of a short film on the election of Miss USA (c.1960).

Applications are now being accepted for the 2003-2004 academic year of the Selznick School (application deadline: February 15, 2003). Any FIAF institution interested in enrolling staff members for a short course of study can contact the School's Administrator for details. As in the past,

these shorter teaching modules within the School are suggested in order to accommodate individual needs on specific topics. *The 2002 FIAF Summer School*: Preparations have continued for the 10th FIAF Summer School, to be held at George Eastman House from June 10 to 28, 2002. A previous 3-week course in archival training was held at the Museum between June 8 and 26, 1998, with twenty-seven students from eighteen countries attending the classes in the Museum's main premises and at the Louis B. Mayer Conservation Center, with portions of the course held at the Library of Congress Conservation Center in Dayton, Ohio. At the time of this writing, 20 delegates have been accepted in the Summer School and another 12 are on the waiting list; the final list of participants will be distributed in April at the General Assembly in Seoul.

**2. Acquisitions.** New acquisitions through gift and deposit included 2,215 film elements in 35mm, 16mm, 9.5mm, 8mm and 70mm, corresponding to 846 titles; and 221 photographs and documents. The second installment in a large corpus of 35mm prints donated by Mr. Dennis Gaughan was acquired in December. As in past years, a major contributor to the growth of our collection was Martin Scorsese. The following examples represent the range of materials selected for inclusion in our collection. *Archival Purchases*: we were able to acquire from other FIAF member archives, production companies and private collectors a number of new 35mm prints and preservation elements. Titles include *Manhatta* (Paul Strand, 1921) from the British Film Institute; *A Reckless Romeo* (Roscoe Arbuckle, 1916) and *Get Out and Get Under* (Hal Roach, 1920) from the Norsk Filminstitut; *Marie, A Hungarian Legend* (Paul Fejós, 1932) from the Hungarian National Film Archive; *Blue* (Derek Jarman, 1993) from Basilisk Productions Ltd.; *This Film is Dangerous* (1948) from the Imperial War Museum; *Korkärnen* (Victor Sjöström, 1920) from the Svenska Filminstitutet. *The Paul Fejós Collection*: George Eastman House is the main repository for the films of Paul Fejós, an important and still underrated figure in international cinema. Mr. John Osmundsen of the Wenner-Gren Foundation for Anthropological Research has located original elements and the orchestral score for *Yaguas* (1941), a documentary shot by Fejós in Peru. *The George A. Romero Collection*: George Romero donated a 35mm print of his 1973 film *The Crazies* (aka *Code Name: Trixie*) and a collection of 16mm films, shorts and commercials that he directed over the course of his career. *The Michael Roemer Collection*: Michael Roemer donated preservation elements and prints of seven of his films: *Dying* (ca. 1965), *Faces of Israel* (1966), *Haunted* (1984), *Pilgrim, Farewell* (1980), *Cortile Cascino* (1957), *Nothing But A Man* (1964) and *The Plot Against Harry* (1969/89). *The Whit Stillman Collection*: *The Last Days of Disco* (1998) and *Metropolitan* (1990). *The Norman Jewison Collection*: *The Hurricane* (1999) and *The Cincinnati Kid* (1965). *The Spike Lee Collection*: *4 Little Girls* (1997) and *Mo' Better Blues* (1990). *Shooting Gallery*, a now-defunct distribution company, donated twelve 35mm prints: *Adorenarin Doraibu (Adrenaline Drive)* (1999), *Barenaked in America* (1999), *Croupier* (1998), *Resources Humaines (Human Resources)* (1999), *Judy Berlin* (1999), *Dangan Ranna (Non-Stop)* (1996), *One* (2000), *Orphans* (1997), *Southpaw: The Francis Barrett Story* (1999), *Such A Long Journey* (1998), *Zamani Baraye Masti Asbha (A Time For Drunken Horses)* (2000) and *Titanic Town* (1998). *Netherlands Audiovisual Archive*: Colin Nawrot, Film Preservation Officer at the NAA, donated a 35mm nitrate Prizmacolor production titled *Water In Zijn Natuurlijke Pracht (Water In Its Natural Splendour)* and a 35mm nitrate fragment from an early Charles Chaplin film.

**3. Preservation.** Support from public agencies, matched with private donations, allowed the Museum to deal with the most urgent projects and undertake several restoration projects as well. In 2001, work continued on the Saving the Silents Preservation Project (funded by the National Film Preservation Foundation, the National Endowment for the Arts and the National Park Service) and eleven titles were completed. Preservation was achieved on *Manhattan Madness* (1916; dir: Allan Dwan; Fine Arts Film Co.; starring Douglas Fairbanks), *Skyscraper Symphony* (1930; dir: Paul Strand); *The Social Secretary* (1916; dir: John Emerson; Fine Arts Film Co.), *The Struggle* (1913; dir: Thomas H. Ince; Broncho Motion Picture Co.), *The Willow Tree* (1920; dir: Henry Otto; Screen Classics),



*Ace of Hearts* (1921; dir: Wallace Worsley; Goldwyn Pictures Corp.), *The Golden Chance* (1916; dir: Cecil B. DeMille; Jesse L. Lasky Feature Play Co.), *The Virtuous Model* (1919; dir: Albert Capellani; Albert Capellani Productions, Inc.) and *Battle of the Sexes* (1928; dir: D.W. Griffith; Art Cinema Corp.) Restorations completed on this grant to date are: *Kindred of the Dust* (1922; dir: Raoul Walsh; R. A. Walsh Co.) and *Paris Green* (1920; dir: Jerome Storm; Thomas H. Ince Productions). Restoration of *Light In The Dark* (1922; dir: Clarence Brown; Hope Hampton Productions; stars Hope Hampton and Lon Chaney) was also completed. Other titles preserved in 2001 were *Santa Lucia Luntana* (Harold Godsoe, 1930), and *The Little Match Seller* (James Williamson, 1902). Special mention should be made of the documentary *Life in Little America* (ca. 1935): Mrs. Joyce Perkins Platt of Neshanic Station, NJ, donated this unique 16mm print of a film shot by her late father, Dr. Earle Bryant Perkins, Assistant Senior Scientist on Admiral Byrd's Expedition II to Antarctica from 1933-1935. This important document of American exploration was found in the terminal state of the vinegar syndrome. When received by the Museum, the print was unprojectable, and in such a sorry state that it was even impossible to rewind it. With the cooperation of a specialized laboratory in Canada, the copy was treated with a chemical process that allowed a preservation laboratory to create a preservation negative before the print decomposed altogether.

**4. Cataloguing, Documentation, Research.** In the Motion Picture Study Center, 96 films were screened for researchers. As the stills, posters, and paper collections continue to be re-housed, access to this area is still closed; service is expected to resume in the year 2002. In the cataloguing department, a total of 1,152 records were added to the GEH database. As in previous years, our cataloguer has been working on the database with the help of students, volunteers and interns to retrieve credits from the films themselves. The adoption of a new cataloguing software, TMS (The Museum System) is now in development throughout the institution. The Museum System is a visual database for describing and keeping track of collections throughout an archival institution. Because it was designed by museum registrars, curators, conservators and administrators, the system incorporates nearly all of the collection-information tasks carried out at the George Eastman House. It is already in use throughout the world at such institutions as the Metropolitan Museum of Art; the J. Paul Getty Museum; The International Center of Photography; the Museum of Fine Arts, Boston; the Museum of Modern Art; The National Gallery, London; and the Smithsonian Institution. In our Study Center, a new 16mm KEM viewing machine has been added to our research equipment in addition to the existing viewing tables, rewind benches and video apparatus.

**5. Film Showings and Exhibitions.** On July 17, film programmer Peter Dowd left the Museum in order to join the American Museum of the Moving Image in Astoria, New York, with the position of Curator of Film Programs. Our efforts to fill the vacant position began immediately, and we are happy to report that we found a successor in the person of Mr. Jim Healy, programming assistant at the Chicago International Film Festival. Mr. Healy began working at George Eastman House on September 4th. In 2001, the 50<sup>th</sup> anniversary of the opening of the Dryden Theatre, total attendance increased for the second consecutive year. Attendance at Dryden programs and screenings rose from 35,115 last year to 35,556, and a total of 412 titles were screened in 318 programs in both the Dryden and Curtis Theatres. Retrospectives and monograph series included: *Vietnam; Ingmar Bergman; Mel Brooks; Sir Alec Guinness; Experimental Cinema (with guest programmer Mark McElhatten); François Truffaut; The Way of the Samurai; Dryden Theatre: 50 Years of Film; Sergio Leone; Hou Hsiao-hsien; Mondo Exploito!; Woody Allen Wednesdays; Celluloid Jukebox; Italian Horror; Silent Cinema: A History; Nagisa Oshima; Federico Fellini; and New From France*. In addition to these series, the Dryden Theatre hosted numerous visiting filmmakers, performers, professionals, and scholars during 2001, including George Romero, Janet Leigh, Peter Riegert, Sharon Lockhart, Robert L. Stone, Frederick Wiseman, John Frankenheimer, Beth B., Radley Metzger, Kevin Brownlow, Peter Hutton, John Waters, Lewis Klahr, Victor Fan, James Earl Jones, Barbara Hammer, Peter Bogdanovich, and David Francis. The increased number of programs and screenings affected the average screening attendance which dropped slightly, from 122 last year to 112 in 2001. The Dryden Theatre celebrated its 50<sup>th</sup> Anniversary with a year-long series of films that looked back on and



celebrated the role of the theater in the community's history and its emerging status as an important exhibition space among archival theaters around the nation. Rochester's premiere film festival, *ImageOut*, continued its highly successful run at the Dryden Theater for the 9<sup>th</sup> consecutive year. In addition, both the Dryden and Curtis Theaters served as the primary venues for the first annual *High Falls Film Festival*, a week-long series of special programs and screenings dedicated to the accomplishments of women in cinema. The Eastman House and Dryden Theatre also helped to inaugurate the *First Annual Jewish Film Festival* in July. *Movies on a Shoestring*, celebrated its 43rd season as an international focal point for the exhibition of amateur films with the George Eastman House's on-going support and association with the festival. *The 12<sup>th</sup> Annual Rochester Labor Film Series*, co-sponsored by the Rochester Labor Council, continued its series of programs for the community with weekly screenings in October and November and reached the highest attendance figures since its inception in 1990. In August, the Dryden Theatre again hosted a two-day screening of rare films from our collection, arranged and programmed by the Toronto Film Society. And finally, the Dryden Theatre's on-going *Senior Matinée* series continues to provide an invaluable community service for local senior citizens who attend the regular free admission Monday afternoon screenings from March to October. A new position of Theatre Manager was created in 2001. Ms. Rachael Brister is now responsible for the supervision of the Dryden and Curtis Theatres daily events.

**6. Budgetary Matters.** The main fundraising effort in 2001 was dedicated to the renovation of the Dryden Theatre lobby, offices and workrooms, as described above. Important grants were awarded by the Packard Humanities Institute and the Louis B. Mayer Foundation for several staff positions and for the preservation of nitrate prints. The two-year inter-archival funding project *Saving the Silents*, established in 1999, and held under the aegis of the National Film Preservation Foundation, has been extended to the end of 2002. As government income from the National Endowment for the Arts for film preservation and exhibition is still kept to a minimum, and the New York State Council for the Arts continues to support our film program at the Dryden and Curtis Theatres, private funders sustain our preservation activity. As in past years, the Film Foundation, Sony Pictures Entertainment, Turner Classic Movies and Hugh M. Hefner made substantial financial grants for our laboratory work and several special projects. Martin Scorsese continued the funding for the care and development of the collection he is giving to the Department. Many smaller grants and donations designated to support our mission were given by other individuals, corporations, and film clubs and societies throughout the country. Finally, the University of Rochester collaborates with the museum on a fellowship program, thus enabling us to hire a part-time programmer in addition to our full-time position.

**7. Other Inter-Archival and International Relations.** GEH Motion Picture Department archival prints were sent out to 61 national and international organizations for screenings. Among the colleagues who visited the Museum in the course of 2001 are David Francis (Library of Congress), for the presentation of his Magic Lantern Show; Edith Kramer (Pacific Film Archive) and film historian Clyde Jeavons; Franziska Frey, Research Scientist; Jim Wheeler, Tape Archival & Restoration Services; Eric Schwartz, expert in Motion Picture Copyright; Harold "Rusty" Casselton, Concordia University; Johan Prijs, StudioCine Laboratory, Rome; Ray Edmondson, Deputy Director, Screensound Australia; Juan Vrijs and Gerard de Haan, Haghefilm Conservation, Amsterdam; Kevin Brownlow and Patrick Stanbury, Photoplay Productions; Dwight Swanson, Northeast Historic Film; Doug Nishimura, Jim Reilly, Jean-Louis Bigourdan, Image Permanence Institute (IPI), and Nancy Goldman, Librarian, Pacific Film Archive. Several staff members attended events, conferences and training workshops in the United States and abroad. Paolo Cherchi Usai attended the FIAF annual meeting in Rabat. He visited the site of the new conservation center to be built for the Library of Congress in Culpepper, Virginia, and held viewings at the Filmadaran (National Film Archive) of Yerevan in Armenia and at the National Film Archive of Georgia in Tbilisi. He also attended, alone or together with other staff members, the annual meeting of the Council of North American Film Archives in Monterey, Mexico (February), the Syracuse Cinefest (March) and the Telluride Film Festival (September). Deborah Stoiber, Vault Manager for the nitrate film holdings, spent one month

## Rochester

at the Mo i Rana moving image and sound archives of the National Library of Norway, where she worked at the restoration of a sound newsreel from the archive's collection. Our motion picture cataloguer, Karen Latham Everson, attended the Pordenone Silent Film Festival in Sacile. Chad Hunter, Preservation Officer, represented the Museum at the Cinesation festival in Saginaw, Michigan and also attended the Orphans Conference II in Columbia, North Carolina (March); Caroline Yeager attended the Sydney Film Festival in June to present our restored version of *The Lost World* (1925); Edward Stratmann visited the Nederlands Filmmuseum and the Haghefilm Laboratories in November, 2001 after attending the AMIA conference in Portland, Oregon. This meeting was also attended by Deborah Stoiber, Chad Hunter and by Jeffrey L. Stoiber, Administrator for the L. Jeffrey Selznick School of Film Preservation.



Fondazione SCUOLA NAZIONALE DI CINEMA – CINETECA  
NAZIONALE

REPORT 2001

1) **Acquisitions**

A - *By law disposition*

- a) "Quality prize" category (a new print and a non obligatory deposit of duplicate material or permanent access to the original negative, an agreement which we usually obtain): 36 features, 36 shorts.
- b) "State funding in the form of advances" category (we receive a new print, the original negative and rights when the money lent by the State was not given back —which is quite normal; note that this kind of deposit may be the last one, since a new law doesn't mention any longer this category): 3 features.
- c) "Legal deposit": 117 features, 54 trailers.

B - *Other forms of acquisition*

- a) *donation* : 5 titles + many 9,5mm films (still to be catalogued)
- b) *fiduciary deposit* : 90 titles  
Main deposits : 37 prints from the Pesaro Film Festival
- c) *purchase* : around 1420 titles  
Main purchases: 400 35mm and 180 16mm prints of 20<sup>th</sup> Century-Fox titles (2/3 of them in English); 800 titles of Italian film and TV ads from the 60s and 70s.
- d) *new printings* :
  - restorations : 28
  - preservations : 27 titles
  - new circulating prints : around 90 (including prints from restored and preserved titles).
  - most important titles restored or preserved: *Le mogli e le arance* (1917, a unique Lucio d'Ambra film, from a nitrate positive of the Filmarchiv Austria), longer versions of Rossellini *Europe '51*, *Il generale Della Rovere* and *Era notte a Roma*; De Santis *Non c'è pace tra gli ulivi*; De Sica *La Ciociara*, and many more...

2) **Cataloguing, Documentation, Research**

New acquisitions :

- Stills and posters : 55.000 stills (including 5000 frame enlargements), 88 posters, 1541 advertising materials.
- Books/screenplays : 3099 new books and 1755 original screenplays were acquired by the Book Library and Publishing Sector of the Foundation, together with new issues of 172 circulating magazines, plus 3 collections of old magazines.
- Cataloguing: we have produced new computerised entries (based on the Nauta-Highway program) of almost 5000 film items; we also begun in 2000 a new inventory based on an Excel program, completing in 2001 1606 film items.  
Concerning our non film collection we produced new computerised entries of 6000 stills and 200 posters, and new inventory entries for 30.00 stills and 2500 posters.
- Publishing: 18 books (including the first volume of our "Storia del cinema italiano" in 15 volumes and *La memoria del cinema: restauri, preservazioni e ristampe della Cineteca Nazionale 1998-2001*) and 5 issues of our magazine "Bianco & Nero".

3) **Showings**

Our circulating catalogue (films with both duplicate material and projection prints) includes 1781 titles, of which 1306 are Italian (1129 features, including 77 silents) and 474 foreign (392 features: 123 silents, 128 original versions, 141 dubbed versions).

Prints projected in 2001:

a) In Italy : 1250

Besides providing films to many film societies all over Italy and to our FIAF colleagues, main events have been: Carmelo Bene in Spoleto and Perugia, Visconti in Verona and Ariccia, Monicelli at the Pesaro Film Festival, Fellini at the Cineteca di Bologna, Film and Painting at Rome University, Sergio Citti at the Roma Film Festival, "La ciociara" at the Venice Film Festival.

b) Abroad : 380

Main events : 54 Italian films at Tokyo National Film Center, Rossellini at the Louvre, *pepla* at the Locarno Film Festival, Pasolini nonfictions films at the Lussas Film Festival and all Pasolini in Ljubljana, Taviani in Athens, Visconti in Helsinki and Valladolid, episode films in Vila do Conde (Portugal)



- c) For students of our school : 159
- d) For others: 5
- e) For scholars (on an editing table or on video) : 1268 (168 on video)

**4) Administration & Budget, Relations with the Authorities**

The 2001 budget for the whole Scuola Nazionale di Cinema was 10.845.595 Euros, thus granting the Cineteca Nazionale Sector the funds required for carrying out its activities, with particular regards to preservation (to which around 15% of the general amount for the whole SNC was devoted).

**5) International Relations**

The Director of the Foundation's Sector Cineteca Nazionale, Adriano Aprà visited Bologna and Sacile events and the Rossellini retrospective at the Louvre. Together with Deputy Director Sergio Toffetti, he attended the FIAF Congress in Rabat, where he was elected as Member of the Executive Committee. Angelo Libertini, General Director of the Foundation, together with Sergio Toffetti opened the Italian retrospective at the Tokyo National Film Center, which will be closed by Adriano Aprà in February 2002. Many contacts have been established for exchange of films and for restorations with other FIAF members.



**Euskadiko Filmategia-Filmoteca Vasca**  
San Sebastián (España)

**INFORME ANUAL 2001**

**Introducción**

Previo al desarrollo de actuaciones durante el 2001 debe destacarse que nuestra Filmoteca ha emprendido definitivamente el camino para la construcción de una nueva sede con la cesión municipal de terrenos y tres edificaciones de la antigua Fábrica Municipal de Gas de San Sebastián. Ello supondrá contar con aproximadamente 4.000 m<sup>2</sup> de superficie para nuevos archivos de imagen, documentación, biblioteca, museo y salas estables de proyecciones. Así mismo, debemos añadir la aportación económica del Gobierno Vasco con una participación para su construcción de un montante económico de 3.000.000 de euros. El proyecto arquitectónico ha sido aprobado y las obras comenzarán durante el presente año.

**Archivo cinematográfico**

El año 2001 ha supuesto el de mayor incremento de su historia con 626.000 metros en soporte fotoquímico. Diversos depósitos de productoras, distribuidoras, instituciones, entidades y particulares han hecho posible un incremento de fondos cuantificados en 202 largometrajes y 182 cortometrajes.

**Archivo videográfico**

Se ha incrementado en un total de 4.849 cintas en VHS, Betacam SP, Betacam Digital y 1" C. Caben destacar el depósito de 3.490 videos pertenecientes a las emisiones de la televisión vasca Euskal Telebista en sus canales ETB-1 y ETB-2, correspondientes al periodo comprendido entre el 6 de Mayo de 1997 y el 20 de Abril de 1998, así como el depósito de preselección del Festival Int. Cine de San Sebastián del año 2000, con un total de 521 videos.

**Archivo de sonido**

Hemos sido depositarios de 62 cintas DAT con las bandas de M+E y versiones en euskera de films estrenados o editados en video subvencionados por el Gobierno Vasco.

**Biblioteca y Documentación**

Los incrementos durante el año 2001 han sido de 335 ejemplares entre libros y anuarios, 292 revistas, 114 catálogos, 192 carteles, 25.602 guías de películas y 2.884 negativos fotográficos de films, rodajes y actores de las décadas de los años 40, 50 y 60.

**Recuperaciones y Restauraciones Cinematográficas**

Se han recuperado técnicamente dos largometrajes de carácter industrial sobre el País Vasco "*Vizcaya, progreso y realidad*" (1973) de J.A. Ajuria, y "*La actualidad de la máquina y la herramienta*" (1966) de Luis Ajuria. En cuanto a restauraciones se han efectuado las siguientes; "*San Sebastián: Fiestas de Pascua*" (1929) de José María Martiarena, "*Pamplona*" (1921)\* anónimo, "*Del joyel de España: Estella*" (1947)\* de Simón Blasco Salas, e "*Inauguración del Monumento al Sagrado Corazón de Bilbao*" (1927) atribuida a León Armando Zalvidea.

\* Con la colaboración de la Filmoteca de Zaragoza.

**Publicaciones**

Cinco publicaciones, 2 libros y 3 revistas, se han editado a lo largo del ejercicio

**EL HUMOR Y LA EMOCIÓN: EL CINE Y LA TV DE ANTONIO MERCERO**

Autores: José Luis Rebordinos, Jesús Angulo, José Javier Esparza, Carlos F. Heredero, Dolores Devesa y Alicia Potes.

264 páginas. Ilustraciones en color y blanco y negro. Edición en español.

**OTAR IOSSELIANI**

Autores: Luciano Barcaroli, Carlo Hinterman y Daniele Villa.

340 páginas. Ilustraciones en blanco y negro. Edición en español e inglés.

Coeditado con el Festival Int. Cine San Sebastián.

**CIENCIA-FICCION EUROPEA** (Revista NOSFERATU nº 34-35)  
VV.AA. 256 páginas. Ilustraciones color y blanco y negro. Edición en español.  
Coproducida con Donostia Kultura

**NUEVAS MIRADAS DEL CINE ASIÁTICO** (Revista NOSFERATU nº 36-37)  
VV.AA. 208 páginas. Ilustraciones a color. Edición en español.  
Coproducida con Donostia Kultura

**JOSEPH L. MANKIEWICZ** (Revista NONFERATU nº 38)  
VV.AA. 156 páginas. Ilustraciones en blanco y negro. Edición en español  
Coproducida con Donostia Kultura

### Proyecciones Públicas

**CIENCIA-FICCION EUROPEA** (10 de Enero al 28 de Marzo). 13 films.  
**NUEVAS MIRADAS DE ORIENTE** ( 4 de Abril al 4 de Julio ). 13 films.  
**JOSEPH L. MANKIEWICZ** ( 14 de Noviembre al 19 de Diciembre). 8 films.  
**CINE VASCO DE LOS AÑOS 80** (16 de Mayo al 5 de Junio). 4 films.  
**CINE MEXICANO** (16 de Noviembre al 18 de Diciembre). 4 films.  
**SEMANA DE CINE VASCO EN CHILE** ( 31 de Julio al 8 de Agosto). 8 films.  
**JORNADA CINE VASCO** (Fest. Int. Cine San Sebastián). 8 films.  
**RECONTRES DU CINEMA ESPAGNOL DE NANTES**. 11 films.

### Prestación de Servicios

Proyecciones internas: 54 (134 films)  
Visionados en video: 266 (902 films)  
Consultas en biblioteca y documentación: 106  
Otras consultas (correspondencia, internet, etc.): 1.453  
Prestación de imágenes a TV y productoras: 128  
Espectadores proyecciones internas: 1.106  
Espectadores proyecciones externas (ciclos propios): 12.208

### Visitas Programadas

Centros docentes: 134 personas (Universidad del País Vasco / Universidad de Deusto)  
Particulares: 144 personas.

### Nuevo Personal

Se ha incorporado a la plantilla de la Filmoteca durante el 2001 tres personas; un Gerente, un técnico de imagen y sonido y un auxiliar de archivos.

### Administración

La Filmoteca Vasca desde su creación en 1978 no es dependiente orgánica de ninguna administración pública, si bien, una parte importante de su presupuesto proviene de las mismas, Gobierno Vasco, Diputaciones Forales, e ingresos propios. El presupuesto del Ejercicio 2001 ha sido de 265.000 euros.



## 2001 ACTIVITIES REPORT

### 1. Acquisitions

#### Moving images collection

##### Feature films

Brazilian films 121 titles (104 preservation materials)  
 Foreign films 203 titles ( 2 preservation materials)

##### Short films (including advertising films and newsreels)

Brazilian films 335 titles (313 preservation materials)  
 Foreign films 34 titles ( 33 preservation materials)

Total: around 2.947 reels of film – 1,554 of preservation materials and 1,393 of exhibition prints.

Some highlights of acquisitions are the original negatives of feature films produced by César Mêmolo Jr and directed by Eduardo Escorel, Walter Hugo Khouri and Joaquim Pedro de Andrade, among others; the original negatives of feature films produced by the gaucho country singer Teixeira in Rio Grande do Sul. The acquisitions include also the deteriorated films received from the Cinemateca do Museu de Arte Moderna do Rio de Janeiro to be duplicated at our Restoration Laboratory.

We acquired also 16 Brazilian nitrate short films (18 reels) and 4 titles of foreign films (10 reels).

#### Video collection

Brazilian titles 83  
 Foreign titles 1

### 2. Preservation

In April 22, it was formally opened the first module of the Film Preservation vault of our archive. This represented the crowning of five decades of efforts to preserve the Brazilian film heritage. During all this time, we have several times moved the film collection from one place to another, trying to keep it in the best possible conditions. Nevertheless, the inadequate storage surroundings have seriously affected the films.

The new vault has four storage rooms, and is designed to store 50 thousand reels of colour films and 50 thousand of black and white films. The building and equipments were made possible by grants of the Ministry of Culture, Br-Petrobrás Distribuidora, BNDES, Bradesco Bank, Petrobrás and Vitae (Lampadia Foundation). All the films stored in the vaults are kept in plastic containers produced for the archive by the Serviço Nacional de Aprendizagem Industrial-SENAI, and the raw material for the containers is donated by the firms Ipiranga Petroquímica and Cromex.



Till the end of the year, 34,721 reels of film were transferred to the new vault. All the reels were examined during the transfer and around 4 million meter of film were rewound in order to clean them manually and to put them in the new plastic containers. Original printing materials of 331 feature films and 214 short films were examined in order to establish the Brazilian Preservation Program.

All this work was made possible thanks to a grant of the federal Secretary of the Audiovisual, destined to the Diagnosis of the Brazilian Cinematographic Heritage. This project involved the inventory and cataloguing of the film collections of the Cinemateca Brasileira and the Cinemateca do Museu de Arte Moderna do Rio de Janeiro. This project evolved to a major one, the Brazilian Cinematographic Census, that intends to draw a picture of what is the actual situation of the film heritage in our country together with a National Filmographic Database and preservation measures to avoid losses of the films that survived till the new millennium. This project is supported by Br-Petrobras Distribuidora, and has the following working lines:

- the inventory and cataloguing of the film collections kept at the Cinemateca Brasileira and Cinemateca do Museu de Arte Moderna do Rio de Janeiro (we estimate that 80% of the existing Brazilian films are gathered in these two film archives)
- the extensive research all around the country to make an inventory of films kept in museums, universities, and other institutions, as well as films kept by private companies or families
- an open database at Internet with the whole of Brazilian film production and the indications of existence or not of each film, credits and synopsis
- the duplication of cinematographic documents of significance to the Brazilian culture and history.

The inventory was reported above and by the report of the Cinemateca do MAM do Rio de Janeiro. The research on a national level has just begun and contacts have been made in several states. The first package of the database is to be opened at [www.cinemateca.com.br/censo](http://www.cinemateca.com.br/censo) in January 2002.

The duplication of films begun in August, at our Restoration Lab, and till the end of the year 43 thousand meters of deteriorated films had been processed. We expect to increase the duplication speed with the installation of a new developing machine (35/16mm, black and white) acquired with funds of the Census project.

The duplicated materials include:

- 8 feature films (duplications from nitrate fragments and a duplicate negative of **À meia-noite levarei sua alma**, directed by the Brazilian terror film master José Mojica Marins)
- 59 short films (silent documentaries from the 20's, some classic short films by Humberto Mauro, and the existing episodes from the first series filmed in our country specially for the television: **O vigilante rodoviário**, produced at the beginning of the 60's)
- 21 editions from different newsreel series (duplicated from nitrate originals).

The discard policy went on and some 375 reels of deteriorated materials have been thrown away corresponding to 35 foreign titles and to 58 Brazilian titles.

### 3. Cataloguing – Documentation – Research

#### 3.a. Cataloguing

The major task of the Cataloguing staff was to manage the transfer of the film materials to the new vault, to update the database in order to guarantee the physical control of the collection, and to reallocate the deteriorated films in the old vaults.

Besides, the staff edited and published a catalogue on the **Cine Jornal Actualidades**, produced by Carriço Filme (from Juiz de Fora, Minas Gerais), during the decades of '30 to '50.

### 3.b. Documentation

The civil works of the Documentation Center were concluded only at the end of the year. The library and documents were provisionally stored in different rooms, and that prevented the public access and the cataloguing of new acquisitions. For this reason it is impossible to inform about numbers of researchers and new items in the collections. The transfer of the department and the materials is intended to occur at the beginning of 2002.

The activity of the Documentation staff concentrated in the maintenance of the collect of newspaper clips and the research for the Brazilian Filmography.

### 3.c. Research

The Brazilian Cinema Encyclopedia database reached 9,855 records, concentrated on information about the silent period. We are now studying the opportunity to put this database at the website of the Cinemateca.

The Brazilian Census project made possible the hiring of a bigger staff to the Documentation and Cataloguing departments. At the same time, it demanded a better organization and articulation of the activities in order to speed the work of the Brazilian Filmography. The project foresees an open database at the website of the Cinemateca, with the complete Brazilian film production from the beginning to nowadays.

### 4. Access - Film showing

Around 601 film titles were used for different kind of work – duplications, consultations, exhibition, etc.

	Brazilian films		Foreign films	
	Features	Shorts	Features	Shorts
Preservation materials	178	233	1	8
Exhibition prints	120	38	13	10

252 research projects – of production companies, television networks, cultural institutions and individual researchers – used the archive services during the year. Some of them (64) were simple questions sent and answered by electronic mail, with no other implications. Other projects spread for several viewing sessions (76 projects), involved contacts with copyright owners and demanded technical works inside and outside the archive premises (64 projects). 48 new productions used moving images from the archive collections; among them: NHK ("The history of Bossa Nova"), National Geographic ("Pearl Harbor" and "Ronis da Silveira"), Les films du village ("La revolution tropicaliste"), Euro Art ("A trip to Brazil"), RAI ("La grande storia – partono i bastimenti"), 3SAT Austria ("Stefan Zweig"), Monteur Studio 52, Carla Camuratti (**Copacabana**), 02 Filmes (**Cidade de Deus**), Fabiano Canosa (**Eldorado, lituanos no Brasil**), and a lot of others.

33 institutions – museums, film schools, and film festivals – used prints from the archive. Some of them: Associação Jangada (Paris), School of Cinema of the Universidade de São Paulo, Centro Cultural São Paulo, It's All True International Short Film Festival, Goethe Institut, Santa Maria Film Festival (Portugal), Rio de Janeiro International Film Festival.

Our film theatre presented some 600 public sessions – for around 9,566 spectators.

Main shows and cycles: "Germany seen by Alain Resnais, Roberto Rossellini and Jean-Luc Godard", Fassbinder, Werner Herzog, François Truffaut, Istvan Szabo, Lukas Moodysoon, Manoel de Oliveira, The womanly Iran, François Ozon, Mehsen Makhmalbaf, The golden age of the silent Germany cinema.

#### **5. Budget – national relations**

The whole budget in 2001 was about US\$ 1,000,000. This number does not include the staff – paid directly by the federal government (the salaries have not been updated since 1994).

Of this budget, 17% were funds from private institutions given directly for the restoration of the building of the Documentation Center. 40% were funds granted by the federal government for maintenance services (electricity, water, cleaning and security services). 24% were donated by Br-Petrobrás Distribuidora as part of the grant to the Brazilian Cinematographic Census project. Technical services and donations by the Friend of the Cinemateca Association completed the whole budget.

#### **6. International relations**

The Executive Director Sylvia Bahiense Naves, the Curator Carlos Roberto de Souza, and the Head of Council Thomaz Farkas attended the FIAF Congress in Rabat.

The Curator attended also a meeting of the Coordinadora Latinoamericana de Archivos de Imágenes en Movimiento-CLAIM held in Mar del Plata, Argentina.

The Head of the Documentation Department, Olga Futemma, attended a meeting on documentation in Mexico City and participated at the Primer Seminario Internacional de Los Archivos sonoros y visuales en América Latina.

(CRS)



## KOREAN FILM ARCHIVE

Annual Report 2001

### 1. Acquisitions for the year

Total 527 copies were acquired in 2001. As a matter of long feature films, Korean Film Archive acquired 63 copies of negative films and 448 copies of positive prints. The KFA also acquired 40 copies of negative films and 86 copies of positive prints of short feature films. 93 copies were made for the preservation prints and 60 copies were legally deposited to the KFA in accordance with Film Promotion Act 14 'Legal Film Deposit'. Besides 5,256 videotapes, 261 videodisks, 1,012 scripts, 299 books, 716 periodicals, 575 posters, 12,788 still photos, and 481 advertising materials were acquired.

### 2. Progress and problems in the field of preservation

The KFA selected 8 films that were highly damageable and early produced films, and then duplicated them into dupe negatives or preservation masters. Among the films that were preserved as type of only negative films, 92 titles were duplicated for the preservation prints. The KFA installed new temperature & humidity controlling system in storage. In this effect, temperature & humidity is changed from 20°C / 50% to 15°C / 30%. The KFA expanded its storage about 165 square meters more.

### 3. Cataloging, documentation and research

For the systematic classification, we continued to add information to 'Film Materials Management Information System', the KFA's own database with listing collected materials. Under a government project launched in 2001, 200 film titles, 10,000 posters and still photos, 10,000 newspaper clippings and 16,000 film reviews will be digitized in 2002. 882,541 people accessed to the KFA's Internet database, "Korean Movie DB Service(KMDB)"(URL <http://www.koreafilm.or.kr>).



#### **4. Film showings, exhibitions and publications**

##### **<Film showings>**

In 2001 the KFA presented total 102 programs and screened 272 films that attracted 49,177 people.

“Retrospective of the Best Korean Movie Stars” and “Retrospective of Korean Directors” highlighted the programs dedicated to recollecting actors/actresses and directors of Korean film history. Also the KFA presented an irregular program called “special Film Screening” to try to approach to common moviegoers let alone film manias. “Canadian Animation Festival” was held and introduced good animations from Canada. It offered a chance to enjoy various foreign art films to Korean audience. Besides the KFA co-hosted one of the programs, “Korean Film Retrospective”, at the 5th Pusan International Film Festival and offered a momentum for rediscovery of Korean movies movement.

To provide less-frequent viewers in small cities without any theater with film programs, the KFA launched a “Mobile Cinema Theater” program. The KFA purchased a film projector, a vehicle and an air screen in 2001, and visited 34 cities and presented 79 programs with 20 films from old to contemporary Korean cinema. 35,447 people took part in this “Mobile Cinema Theater” Program.

##### **<Exhibition and Publications>**

At the “Exhibition of the best Korean movie star photos”, photos of famous actors/actresses in the movie shot were displayed at the lobby of the KFA to give visitors chances to enjoy the exhibition as well as the films. A quarterly technical cinema magazine “Journal of Film and Culture” which is now on the 22<sup>nd</sup> volume offers various information such as film industry, latest films preservation and restoration technology.

#### **5. Budgetary matters, relations with governmental authorities.**

The KFA budget's roughly 2.8 billion Won (Approx. USD 2,177,000). As governmental authority emphasizes on the importance of film industry, it becomes to understand that of film preservation as well. Through close cooperation with the government, the KFA will implement more activities to collect, preserve and restore films on the national level.



## **6. International relations**

The KFA president Mr. Hongtaek Chung attended the annual FIAF Congress in Rabat. The KFA and the China Film Archive co-organized the Korean Film Festival with 7 Korean Films in 3 cities in China from October 9 to November 12. Mr. Chung paid a visit to Beijing to attend the opening ceremony. The KFA sent 5 contemporary Korean Films with Spanish subtitles to Mexico, Argentina, and Uruguay for the Korean Film Festivals held in cooperation with Filmoteca de la UNAM, Cinemateca Argentina and Cinemateca Uruguay. Mr. Chung visited the Filmoteca de la UNAM for the festival in Mexico City.

## **7. Special event and others**

The KFA continued to produce 11 documentaries about filmmakers on Digital-Betacam Tapes in 2001. The KFA had produced totally 31 documentaries since 1997 and donated them to cinema arts colleges departments for research purpose. In particular, production of documentaries about filmmakers let to enhance the rightful study of their artistic achievements to the value of documentation and redoubled creative intentions of junior scholars.





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### 1. Acquisition of the year

2001 was very successful for *Kinoteka na Makedonija/Cinematheque of Macedonia* in the field of acquiring films from foreign film archives, cinematographed in and about Macedonia. Again, we express our gratitude to *Bulgarian National Film Archive* for excellent cooperation and for providing us all materials (stories of Bulgarian newsreels regarding Macedonia), cinematographed during the World War II, by Bulgarian cinematographers. We acquire 81 separate stories (about 6.000 m. of duplicated prints). They will be subject for the forthcoming researching. As far as the national production is concerned we acquired only 3 titles of documentary films: *Shining of Mother-of-Pearl*, *Eye Operation* and *Silkworm*, cinematographed by one of the doyens of Macedonian film industry Blagoja Drnkov. Also, we received several documentary films from the Tourist Union. On the other hand, we should mention the acquisition of a lot of recently restored prints that were processed in the film lab (approximately 200 film titles for the past three years).

Also, *Kinoteka na Makedonija* acquired a photo camera, film camera and projector (8 mm), donated by Blagoja Drnkov, an old projector for home use (originating from 1937-38), acquired from Bitola and two old camera lenses.

In the Documentation Department, comprising the Phototeque, Department of Written Documents and the Library of books, the following materials were acquired:

- **Phototeque** – A big packing of: 964 photos (positives), 137 negatives as well 156 slides regarding feature films was acquired from the state film company *Vardar Film*. Also, 231 catalogues, 71 film posters and 2 prospects. Another 17 photos from the last Macedonian feature film *Dust* (directed by Milcho Manchevski) were acquired. Also, 4 photos from feature film *Multilevel* and 4 from *Revenge* (both national productions). As far as the documentary production is concerned 129 photos, 49 photos of crew at work, 2 catalogues and 10 prospects. Animated films: 18 photos and 8 advertisements. Personal funds: Branko Mihajlovski – 164 photos, Blagoja Drnkov – 47 photos and Stefan Sidovski – 4 photos. Also, about 200 photos from different special cinematographic events were acquired.
- **Written Documentation** – acquisition of the subtitling lists for the several feature and documentary films, as well as additional fulfilling of several personal files (Blagoja Drnkov, Misho Samoilovski, Labina Mitevska) etc. Also, written documentation on the following feature films: *Maklabas*, *WakeUp Dead Man*, *Before the Rain* and *Dust* (shooting lists, shooting schedules, advertising material, and catalogues), as well as for the documentaries *Flute* and *Bagpipe*.

2001 was very fruitful in this department as a lot of written documentation (packed in 10 boxes) was acquired from the state film company Vardar Film. These materials are expected to be systemized.

- **Library of Books** – 2001, 173 new books were acquired, 60 current periodicals (domestic and foreign) and about 6.000 newspaper clippings. Also, Blagoja Drnkov and Kosta Krpach, film workers put on deposit some of their personal documentation.

## 2. Progress in the field of preservation

We continued with our strong commitment to direct mostly of our works to film preservation. We continued to transport films to film lab in Bulgaria, where we made new restored prints and transferring to BETA.

Firstly we continued with the preservation of the post-war documentary production (1956-1960) and in that way the following documentary films were completely restored (**new sound prints**): *Birds are Coming*, *PAZ – Military Readiness*, *Burning Flames*, *First Exhibition of Yugoslav Tobacco*, *Following the Traces of the Catastrophe in Mavrovo Area*, *Man, Do not Destroy Me*, *With Tito Through Macedonia*, *Polog* (tourist review), *Throughout the Industrial Capacities in Macedonia*, *Advantage in the Macedonian Agriculture*, *Medieval Frescoes in Macedonia*, *Following the Traces of the Eels*, *President Tito Came Back into the Country*, *Revealed Fields*, *White Storks*, *Festivities on the Occasion of Putting into Operation the Highway so called Brotherhood and Unity (Destination Negotino-Demir Kapija)*, *Refrigerators Factory Bitola*, *Meliorations in the Kumanovo Area*, *The Sea is Dreaming Too*, *Sharplanina Dog Murgosh*, *Over Waters and Countries*. Also, all these films were transferred into BETA. It is worth of mentioning for some of those titles, a new print with English subtitles was done.

The other documentary films of that period for which we have good prints were only transferred into BETA (total 23 prints and tapes). Another prints (documentary and animated) were also transferred into BETA (originating from different periods) – 29. Also, the following features were completely preserved and restored: *Frosina*, *The Assassins from Salonika*, *Mountain of Wrath*, *Macedonian Bloody Wedding*. The final works are still in progress (English subtitling and transferring into BETA).

In reference with the additional preservation, our institution continued with the inspection of films (with A/D strips) as well as with rewinding (with PTR – Practical Tape of Rolls). In that way 221 titles (documentaries) were rewind (7.451 meters) and 49 feature films (136.782 meters).

Also, 87 titles (features, documentaries and animated films) were inspected and rewind before the 25-th Anniversary screenings.

Again, we should mention that during the whole warm season (spring, summer and autumn), almost two-third of the total staff members worked in the new vaults outside the city (*Bardovski konaci*), where we moved two years ago. A lot of work has been done in terms of cleaning and changing film cans of several thousands of film reels, which were put on shelves. This work is still in progress.

### 3. Cataloguing, Documentation and Research,

Again, a part of the complete film holdings (4.270 cans 16 mm films) which were put on deposit in Kinoteka na Makedonija, originating of the former (non existing any more) *Bureau for Cultural and Educational Films*, were inspected and put into inventory (655 titles). That work is still in progress.

Cataloguing of the new BETA tapes (45) and transferring into VHS.

Cataloguing of 45 foreign feature films.

Also, 53 amateur films (by Stefan Sidovski) were catalogued.

In the computer data base new files (on films) were catalogued as well as another 19 files were updated which still completing of the bilingual database (Macedonian and English).

In the *Documentation Department* (written documentation, phototeque and library of books) all the new materials were put into inventory and catalogued. In the phototeque, a complete systematization and counting of the whole materials was done. Also, colleagues in charged for those sections worked on inspecting and cleaning of those materials that were moved in the new vaults (primary of foreign origin, foreign film posters, advertising materials, foreign periodicals and other paper materials)

As far as the researching projects are concerned, the long-termed projects *Filmoligical Bibliography* regarding the pre-war press (before World War the Second) as well as *Filmological Bibliography 1955-1965* are still in process.

The long-termed international scientific and researching project *Cinema Within the Balkan Cultural Context* was in a way in slight stagnation as it was not financially supported by the Ministry of Culture. Also, some of the written contributions have been continuously publishing. We do hope that we shall manage to organize international Symposium in 2002.

### 4. Film Showings, Exhibitions and Publications

As we report each year, *Kinoteka na Makedonija* does not possess own showing room (cinema), except for one small projection room in own premises. So, we lend some of our films to another Cultural Centers in the Republic and participate in all cultural events that happened in the capital and in the state (film festivals, summer film seminars, various promotions etc). Also, we participated very successfully with all interested parties (festivals, institutions etc.) abroad.

On the other hand, we obtain services to the broadcasting companies (sometimes in commercial way, and most often for noncommercial purposes).

As far the exhibitions are concerned, Kinoteka realized one exhibition (photographs and film frames from Manaki Brothers, exhibited during the *Week of Macedonian Films* in Bulgaria).

In reference with the publication activity we published our magazine *KINOPIS* (two editions – 20/21 referring the year 2000, and 22 and 23/24 in 2001), as well as the book of the long time ago held symposium (1991) dedicated to the feature film *Quiet Summer* (produced 1961 and directed by Dimitrie Osmanli). This book and the recently restored print were presented on the occasion of the 40-th anniversary of the mentioned film.

Starting creation of wider WEB SITE, dedicated to the entire Macedonian cinematography.



### 5. International Relations (FIAF and others)

As it happened for many past years, *Cinematheque of Macedonia* realized widespread international activities with FIAF, ACE and all institutions that were related with any kind of cinematography and film industry (international festivals, international forums, meetings etc.).

We answered to all requests for films and related presentations (different retrospectives such as *Pula Film Festival*, Croatia – feature film *Gypsy Magic*, *Split Festival*, Croatia – feature films - *Red Horse*, *Happy New '49*, *A Week of Macedonian Films* in Sofia and Plivdiv, Bulgaria, - 6 feature films, 10 documentaries and 7 animated films, *Days of Macedonian Films* in Rijeka and Pula, Croatia – 4 feature films).

*Kinoteka's* staff members attended various professional meetings such as *Coproductions, Technical Services and New Opportunities* (February, Belgrade), *Seminar on Film Preservation* (March, Budapest), two Meetings of *South Eastern European Cinema Network' countries* (Sofia and Thesaloniki), *Festival of Nitrate Films* (October, Belgrade), *International Meeting on film libraries* (December, L'Aquila, Italy). Also, *Kinoteka's* presentations of Macedonian film (retrospectives) in Bulgaria and Croatia were accompanied with staff members and delegation of distinguished film workers (referring Bulgaria).

We tried to answer all entries and requests from abroad for some information or some film footage, as well as to almost all researchers looking for any additional information on referenced topics.

*Kinoteka na Makedonija* answered to all questionnaires as well as fulfilled its obligations referring the membership fee (FIAF, ACE).

### 6. Special events

We would like to emphasize as a special event the **celebration of 25-th Anniversary of founding of *Kinoteka na Makedonija/Cinematheque of Macedonia* (1976-2001)**. Although we intended to invite some guests from abroad (neighboring countries and FIAF), we could not provide sufficient financial resources for that purpose. So, we prepared a modest opening of our celebration, accompanying with exhibition (from our collections) and film showings in one of the city cinemas of a selected cinema program which lasted for more than one month.

Also we would like to pay a special attention to the donation of *Phare – EU Program for Cultural Development*, through which, after applying with our project, we got film cleaning machine – *Excel 1100 Film Cleaner*.

KINOTEKA NA MAKEDONIJA/  
CINEMATHEQUE OF MACEDONIA  
Skopje, Republic of Macedonia



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ANNUAL REPORT 2001

In 2001 the archive's main concern was the technical examination, restoration and preservation of the whole nitrate collection, moved last year from the country to the new air-conditioned vaults near Sofia. Some rear material was found mainly newsreels from 40's and early 50's.

I. ACQUISITIONS OF THE YEAR

138 titles (336 prints) enriched the 35-mm collection of the archive. The films were deposited by Bulgarian Ministry of Internal Affairs. The acquisition includes mainly BG documentary films, made in the Army Film Studio, some prints of foreign feature films and several BG feature films as well.

Due to constant financial problems in the country and particularly in film producing, Bulgarian Film Archive faces serious difficulties in acquiring copies of new BG films. Despite the Legal Deposit Regulations depositing prints remains still a voluntary act. We make efforts to acquire at least video-copies of new BG releases, hoping for better times and original film copies of national film production.

## II. PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION

During the period new 9 nitrate films (15 reels) were copied to acetate material. Another 58 nitrate films (69 reels) were transferred on video. At the moment Bulgarian National Film Archive negotiates a purchase of tele-kino equipment from Germany, which we urgently need for further development of the "nitrate case".

## III. CATALOGUING, DOCUMENTATION AND RESEARCH

The computer catalogisation of Bulgarian feature film-production is completed. The staff is now working on BG animated, non-fiction BG films and foreign titles in our collection. New documentaries, animations and foreign titles have been added to the database.

40 new books, 13 volumes of periodicals, 6100 cuttings from newspapers, 303 photos, 10 posters and 10 production scripts increased the collection of the documentation department and the library of the archive.

## IV. FILM SHOWINGS, EXHIBITIONS AND PUBLICATIONS

The screenings in the archive's cinema "Odeon" remain the most important public cultural activity of the Archive. The programming during 2001 included various personal and thematic issues, for example: a-several-months panorama "The spirit of 80's", retrospectives and special tributes to Andrzej Wajda, Clark Gable, Marlene Dietrich, Vittorio De Sika, Ives Montand, Gary Cooper, Milos Forman, Merilin Monroe, Fritz Lang. The average attendance increased during the year. The audience is mainly from young academic circles, university and high school students.

A valuable and permanent goal of the program is to offer historical, aesthetical and intercultural background of the ordinary film distribution. The screenings in archival cinema "Odeon" established a constant dialogue between current new releases and the immortal film-classics. The increased public interest resulted in a special regular archival column "The Whales of the Cinema" in the cultural supplement of the most influential nation-wide weekly newspaper "Capital".

## V. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENT AUTHORITIES

Budgets remain more than tight and were even a bit shortened in 2001.

The regular state contribution from our parent body Ministry of Culture decreased and was 119 873 BG Leva (appr. \$ 54500). From rentals, film screenings and other archival activities the income'2001 is 153 800 BG Leva (appr. \$ 69 909).

## VI. INTERNATIONAL RELATIONS

The Archive cooperated with the National Film Center in the "Panorama of the Bulgarian Cinema", held in Canada (Toronto and Montreal), participating with 4 archival copies.

Fruitful cooperation with the Kinoteka of Macedonia continued – 60 newsreels of regional interest to Macedonia were copied by our colleagues and enriched their collection.

Different archival materials from Bulgarska Nacionalna Filmoteka had been used in documentary films, made by foreign production companies.

## VII. SPECIAL EVENTS

For the first time after a 10-years break, Bulgarian National Film Archive renewed its tradition of representing foreign cinematographies to Bulgarian audiences.

In October 2001 a "Week of the Iranian Cinema" was held in archival cinema "Odeon". With the kind cooperation of the Cultural Service of the Iranian Embassy in Sofia we had the pleasure to present 7 feature Iranian films.

The Kinoteka of Macedonia presented on archive's screen "Week of the Macedonian Film" at the end of November. 6 feature films, 7 animations and 8 documentaries, selected by our Macedonian colleagues and the photo-exhibition of extracts from Manaki Brothers' films formed the widest panorama of Macedonian film, ever presented in Bulgaria.

At the 13<sup>th</sup> National Non-Fiction Film Festival Golden Rhyton 2001, Bulgarska Nacionalna Filmoteka gave its traditional Award.





## Cinematket - Svenska Filminstitutet

## Cataloguing - Documentation - Research

The cataloguing of the archive's holdings in the database has continued. All films have now been catalogued as far as the material to each film concerns. 80% is fully catalogued.

The book collection amounts to 46.000 books. The Library has acquired 2024 books, 877 by purchase and 1147 as gifts. Hour of service: Monday, Thursday 12.00 - 19.30, Tuesday - Wednesday 12.00 - 17.00, Friday 12.00 - 16.00.

Unpublished script materials are organised to 8.150 foreign films and 2.100 Swedish films.

Newspaper clippings: 53.900 film titles, 16.350 personalities and general subjects classified by the FIAF scheme. The clippings are microfilmed and microjacketed.

Stills: The collection contains 1.500.000 stills, related to 33.000 film titles, a large collection of portraits and a minor section on subjects.

Posters: The collection of posters contains approximately 31.000 items.

The Library system Aleph 500 has been upgraded to version 12.2. Since May 2000 the local database MATINÉ is accessible via Svenska Filminstitutet's website [www.sfi.se/matine](http://www.sfi.se/matine)

Volume 9 of *Svensk Filmografi* which covers the years 1990 - 1999 has been released. The 914 pages thick volume contains credits and synopsis to 288 feature films produced or co-produced by Swedish companies.

## Film showings - exhibitions - publications

Cinematket organised four screenings a day in Stockholm, five screenings a week in Göteborg and four screenings a week in Malmö. The number of memberships sold was 10,062 and the total number of admittances for the 1,128 screenings amounted to 68,606. Information sheets were produced to all films shown.

The screenings took place at two cinemas in Stockholm (360 and 350 seats), two cinemas in Göteborg (710 and 205 seats) and one cinema in Malmö (175 seats).

Among the filmmakers present to introduce their work at the opening of our tributes to them were Claire Denis, Jack Cardiff and Ray Harryhausen. Thelma Schoonmaker introduced the screening of *Raging Bull* (included in the American Film Preservation Showcase) live from a studio in Rome.

Other highlights in the year's programmes were the Kenji Mizoguchi-retrospective, organised by our colleagues in Bologna, the Filmliga-programmes from Amsterdam, a complete Billy Wilder-retrospective. Among our other retrospectives were Benjamin Christensen, Humphrey Jennings, Preston Sturges, Errol Morris, Hou Hsiao-hsien, Lauren Bacall and Abbas Kiarostami.

We also screened a number of Swedish films, restored within the framework of the archive's colour restoration programme.

Exhibitions of posters and stills from Cinematket's archives accompanied most retrospectives in Stockholm. All silent films were screened with live music.





## CHINESE TAIPEI FILM ARCHIVE ANNUAL REPORT 2001

### 1. Acquisitions of the year:

The total acquisition of films in 2001 is 822 titles, 1,402 copies. The laboratory, Da Tu Motion Picture Co., deposited negatives of 370 titles, 2051 reels of feature films, and 3,954 titles, 5753 reels of documentaries and advertising films made in 1970s and 1980s.

Another characteristic of the acquisition this year is 6 reels Eastman Kodak Model-60 8mm home movies made during 1935 to 1943. These are shot by Dr. Ting Jui Yu and donated by his family. There are rare shots in these reels, like the scene Japanese entering Ting's hometown Lu Kang and Taiwan youths drafted by Japanese.

With kind assistance of Pacific Film Archive and our former director, Mr. Ray Jiing, 36 prints and 1,084 posters of 1970s Taiwan films were shipped to our archive. These prints were salvaged from the Golden Star Theatre, San Francisco, which will be demolished soon.

Pacific Film Archive donated 16mm documentaries 41 titles, 122 prints made by GIO to our archive.

### 2. Progress and problems in the field of preservation:

The humid climate and high temperature in Taiwan results moulds in film prints. This year, following the example of Vietnam Film Institute, we put 1 gram of wrapped paraformaldehyd powder in each reel to kill moulds, over 10,000 reels (about 9 million feet) were processed. After the mould-killing process, the staff selected important prints (about 1500 reels) and cleaned them in ultrasonic cleaning machines. After the cleaning, the staff put the paraformaldehyd powder and molecular sieve into the cans again. This prevents the mould from growing again. This process continues. This year, the archive also purchased second ultrasonic cleaning machine (CF 7200).

### 3. Cataloguing, documentation and research

#### Cataloguing and documentation

18,583 entries were added to computer catalogue, including 822 films, 1,856 videos (including DVD, VCD, LD), 15,274 posters, 631 books.

The cataloguing project of late master Mr. King Hu's documents continues and will be completed in early 2002.

The catalogue of the archive's collection can be accessed on website:

[www.ctfa.org.tw](http://www.ctfa.org.tw) starting from September 2001. This allows the users worldwide having access to CTFA collection.

### Research

Total 10 oral history interviews of 19 Taiwan filmmakers are conducted. The interviewees including directors, producers, actors, and cinematographers of 1960s and 1970s, for example, Mr. Lee Hsing and filmmakers of Taiwan New Cinema, like Sylvia Chang, Chen Kun-hou, Ming Chi, Sun Yueh, etc.

The project of cataloguing documents of film director, Lee Hsing and oral history interviews began this year and continues next year.

The project of compiling reviews in Chinese film magazines by volunteered college students continues.

### **4. Film showings, exhibitions and publications**

CTFA in-house programs presented 268 titles, 389 screenings this year. There were 6 film exhibitions, 1 film festival "2001 Human Right Film Festival" outside the archive's premise. Total attendance is 12,836.

#### Film showings and lectures

- ◆ Film Music: screenings and lectures
- ◆ Four Chinese Film Master in 1930s and 1940s : Sun Yu, Chu Shih-Lin, Wu Yung-Kang, Fei Mu: screenings and lectures
- ◆ Revision of French New Wave: screenings and lectures
- ◆ Film and Psychoanalysis: screenings and lectures
- ◆ Introduction of Cinema for Freshmen: screenings and lectures
- ◆ 2001 Animation Film Screenings: German classical animations, animation works from the Animation Graduate Institute, Tainan National College of the Arts, British Animations, French Animations
- ◆ Japanese Genre Films: screenings and lectures
- ◆ Weekend French Cinema Shows
- ◆ Screenings of 24th Golden Harvest Awards
- ◆ Screenings of winners of 2001 Annual R.O.C. Documentary Awards
- ◆ Screenings of *Birdland*, *Chocolat*, in cooperation with the director and the distributor
- ◆ Screenings of works of graduate students of Ta-Yeh University.

#### Film Exhibitions:

- ◆ Jean Renoir Retrospective, 14 screenings, cooperation with National Palace Museum as a program in "De Poussin a Cezanne, 300 Ans de Peinture Francaise Exhibition."
- ◆ one open air screening of documentary, co-organized with Wu San-lien Foundation for Taiwan Historical Materials, attendance 600

- ◆ one screening of documentary in Tamsui May Festival, co-organized with Tam Sui Culture Foundation, attendance 1,000
- ◆ one screening of *Our Neighbors* co-organized with Keelung Culture Center, attendance 250
- ◆ 5 open air screenings co-organized with Golden Horse Film Festival and Hualien County Government, attendance 1,000
- ◆ 20 screenings, co-organized with Taichung City Government, attendance 2,000
- ◆ Exhibition Tour of 24th Golden Harvest Awards in the archive, Yunlin Technology University and Tainan Hua-deng Arts Center, total 21 screenings.

Publications:

Books:

1. *The Times of Union Film Company*
2. *Spectrums of the Century: Chinese Cinemas 1896-1999*
3. *The Cinema in the Republic of China 2001 Yearbook*
4. *Tong Yue-Chuan: Memoir and Compilation of Documents and Photos*
5. *Document and Explore: 1990-2000 Development and Oral History of Documentaries in Mainland China*
6. new version of Chinese Taipei Film Archive introduction in Chinese and English

Quarterly journal *Film Appreciation Journal* 4 issues:

- ❖ No. 106 Frames Extended: 8 mm film in new century
- ❖ No. 107 Two Sides of Perforations: 8 mm film in new century
- ❖ No. 108 Itching Fantasy: Thoughts on Sci-Fi Films Part I
- ❖ No. 109 Itching Fantasy: Thoughts on Sci-Fi Films Part II

On going project: editing of Chronicle of Taiwan Cinema from 1900-2000

**5. Budgetary matters, relations with government authorities**

Budgetary matters

The total budget of CTFA of 2001 was NT\$ 28,652,000 (about US\$ 842,700). This comes from our parent body, Government Information Office. The Council for Cultural Affairs also sponsored NT 2,000,000 (about US\$ 58,800) for rental fee of storage vaults.

Relations with government authorities

CTFA has been working closely with central government ministries, like Council for Cultural Affairs, Government Information Office and also with local county and city governments, Kaohsiung City Government, Taichung City Government, Hualien County Government on co-organizing the film



exhibitions and planning for new film libraries. .

The following awards or competitions sponsored by the government to encourage short film and independent filmmaking were carried out by our archive.

- the 24th Golden Harvest Awards, sponsored by Government Information Office
- Annual subsidy for domestic short films and documentaries, sponsored by Government Information Office

With sponsorship of Council for Culture Affairs, a website called Taiwan Cinema Notes was built and updated each month. The purpose is to provide introduction on Taiwan film history, film theory, Taiwan filmmakers, with special topics on film and related fields, like in December, the topic is review on film magazines in our country.

#### **6. International relations (FIAF and others)**

Director Winston Lee attended the 2001 FIAF Congress held in Rabat with Teresa Huang, International Coordinator .

Director Winston Lee and film director, Mr. Sung Tsun Shou, and Teresa Huang participated 3<sup>rd</sup> Deauville Asia Film Festival and visited Archives du Film et du Depot Legal du Centre National de la Cinematographie and Bibliotheque du Film.

Director Winston Lee visited China Film Archive in Beijing during his tour to mainland China.

CTFA has provided film prints to the following international film festivals or film institutes: Hong Kong Film Archive (FIAF member), Anthology Film Archive (FIAF member), Deauville Asian Film Festival, Puchon Film Festival, Lincoln Film Center, Brisbane Film Festival, Festival des 3 Continents, Hong Kong International Film Festival,

We are honored to have the following international guests visited our archive:  
(listed by the order of visiting dates)

Mr. Harold D. Weaver, Dubois Institute for Afro-American Research

Mr. Raymond Bellour, French film scholar

Mr. Alain Lombard, Arson Art Village, Nice, France,

Ms. Jayne Pilling, British animation curator

Ms Brigitte Wauter, ORB Television, German,

Mr. David Callahan, Donnell Media Center, New York Public Library

Ms Theodora E. Yoshikami, Natural History Museum

Mr. Fruit Chen, Hong Kong Director

Ms Park Hee-Seong, researcher, research and development dept, Korean Film

Commission,  
30 exchange students from United States studied in Fu Jen University,  
Religion Dept.

Mr. Alain Lewkowicz, journalist producer, France Culture,

Ms Svetlana G. Savtschik, President, Republic Belarus

Mr. Steven Ricci, FIAF Secretary General

#### **7. Special events**

Mr. Su Cheng-ping, the General Director of our parent body, Government Information Office, went to the storage vaults to oversee the preservation project of Taiwan Film Studio. Mr. Tsao Chi Hung, the lawmaker, Mr. Chang Yen Hsien, Director of National History Museum and scholars, Mr. Cheng Pang Chen, Mr. Lee Hsiao Feng, Mr. Lee Young Chuan and reporters from major press also joined the visit.

General Secretary of FIAF, Mr. Steven Ricci, visited the archive and the vaults on December 10 and he also met the President of the archive, Ms Lee Cher Jean on December 11. Mr. Ricci kindly gave the archive suggestions on various aspects and shared his understanding of archive practices.



# **National Film Archive Of Iran**

( Filmkhaneh-ye Melli-e Iran )

**Founded: 1949**

**Joined FIAF: 1949**

## **2001 Annual Activities Report**

### **The Good News and the Bad News**

The good news is that the NFAI received 1479 reels of films, as donation, by an unknown source. We have started to sort them out and so far, in 2001, have managed to go through 100 reels. They were all foreign productions, a miscellaneous collection of various films. It is a huge task to finally sort them out and find a number of complete films, which we intend to go through during 2002. The bad news is that the number of attendance in our cinémathèque declined in 2001. This is due to expansion of satellite television, though illegal, and the increase of other cinémathèques, a number of which get their films from us.

The following is the summary the NFAI's activities during 2001.

#### **I. Acquisition**

The NFAI acquired a total of 39 film titles, 1479 reels of miscellaneous films, probably all foreign productions, and 300 video titles, in the following categories:

2 feature-length 35 mm Iranian fiction film titles were purchased.

32 feature-length Iranian fiction film titles were purchased. These films are new Iranian film productions whose cultural rights and print costs are purchased by the NFAI, according to the "Legal Deposit Act" adopted in 1993, for the purpose of preservation.

5 copies were made from negatives of Iranian early film productions. These negatives were acquired through piles of negatives scattered around the Ministry's warehouses. They were collected, cleaned, repaired, identified, and finally we managed to obtain 5 Iranian fictions. Thereafter positives were made from them and added to the archive's collection.

1479 reels of film were donated.

200 foreign features films and 100 Iranian features were taped on video.

#### **Other acquisitions:**

i) **Books:** 97 volumes of books in Farsi language, purchased.

ii) **Periodicals:** Subscription to 11 Farsi titles were purchased, plus subscription to 1 Farsi title and 7 foreign titles were donated.

P.O.Box 5158, Tehran 11365, Iran. Tel: (9821) 8302482, 38512583. Fax: (9821) 8302485, 38512710. Email: CRB@Kanoon.net

iii) **Newspapers:** Subscription to 4 Farsi dailies, purchased.

iv) **Posters:** 71 titles (total of 213) of Iranian feature film productions, purchased according to the "Legal Deposit Act".

v) **Film stills:** 51 titles (total of 677) of Iranian feature film productions, purchased according to the "Legal Deposit Act".

## II. Preservation

Basic repairs \_\_\_ including cleaning, washing, repairing perforations, changing film cans, et al. \_\_\_ were done as usual. As mentioned before, 32 titles of preservation prints of new Iranian feature film productions (Legal Deposit Act) were purchased.

5 positive Iranian fictions were made out of miscellaneous collection of negatives.

750 posters were laminated and another 750 are due to be laminated next year. Eventually we plan to transfer all of them to laser discs.

## III. Cataloguing

Work on computer cataloguing and reviewing films continued and by now, information on all the available review sheets have been transferred to computer. In 2001, review sheets for a total of 730 Iranian 35 mm film titles and 159 foreign 35 mm film titles were prepared and information on them were added to the computer database. In all, there are 8059 entries in the computer.

All the periodicals, books, posters and film stills acquired were filed, and card catalogues were issued for each of them.

## IV. Public Services

i) Number of researchers using documentation and/or viewing films on movieola and/or (in video form) on VCR: 430.

ii) Number of research requests by telephone and mail: 487.

iii) Number of film titles viewed by researchers on movieola in the archive premises: 78

iv) Number of video titles viewed by researchers on VCR in the archive premises: 286

v) Number of library users: 5976.

vi) The NFAI supplied 8 film titles to a private sector, to be used in the production of Iranian films, and 29 film titles to the Islamic Republic Broadcasting, 3 minutes of each were used in 4 programming of the national television: all free of charge.

vi) A total of 76 film titles were loaned to the following organisations and festivals : Fajr International Film Festival (17 films), International Festival of Films for Children and Young Adults (2 films), Shiraz Iranian Film Weekly (7 films), Yazd Film Festival (8 films), University College of Cinema and Theatre (5 films), University College of the Islamic Republic Broadcasting (2 films), Museum of Modern Art (5 films), University College of Jihad (1 film), University College of Science and Industry (2 films), Film-making Institute of Milad (3 films), House of Cinema (9 films), Retrospective of Bahram



## Tehran

Beyza'i, the renown Iranian director who died in 2001 (2 films), Retrospective of Mehdi Raja'ian, the renown Iranian editor who died in 2001 (1 film), Retrospective of Samuel Khachikian, the renown Iranian director who died in 2001 (2 films), The Film Society of Lincoln Center, New York (5 films), Noir in Festival, Italy (5 films).

### V. Publications

Iranian Cinema: A Filmography (1973-1978), edited by BA. Baharloo (Gh. Haydari).

In 1992, the Cultural Research Bureau, with the sponsorship of the National Film Archive of Iran, started to publish a chronology of Iranian feature films. This is the 7<sup>th</sup> volume published, and so far all the films made from 1930 to 1994 have been chronicled.

### VI. Cinémathèque

On January 2<sup>nd</sup> 2001, the second programme of the thirty eighth season, and on December 25<sup>th</sup>, 2001, the first programme of the forty second season, were screened.

In the winter season, which was the 38<sup>th</sup> season, a collection of selective works of cinema, such as: *L'Aveu / The Confession* (Constantin Costa-Gavras, 1970), *Foolish Wives* (Erich von Stroheim, 1922) and *The Key* (Carol Reed, 1958) were screened.

In the spring season, which was the 39<sup>th</sup> season, the programme of selective works of cinema continued by screening films such as: *The Trials of Oscar Wilde*, (Ken Hughes, 1960), *Minnie and Moskowitz* (John Cassavetes, 1971), *The Life and Times of Judge Roy Bean* (John Huston, 1972), *L'Histoire d'Adèle H / The Story of Adele H* (François Truffaut, 1975) and *New York New York* (Martin Scorsese, 1977).

In the summer season, which was the 40<sup>th</sup> season, the programme of selective works of cinema continued by screening films such as: *Sleeper* (Woody Allen, 1973), *Il Conformista / The Conformist* (Bernardo Bertolucci, 1970) and *Accident* (Joseph Losey, 1967).

In the autumn season, which was the 41<sup>st</sup> season, the programme of selective works of cinema continued by screening films such as: *The Hunchback of Notre Dame* (William Dieterle, 1939), *I Want to Live* (Robert Wise, 1958), *North by Northwest* (Alfred Hitchcock, 1959) and *Ogro / Operasion Ogro / The Tunnel* (Gillo Pontecorvo, 1979).

25<sup>th</sup> December 2001 was the beginning of the 42<sup>nd</sup> and the winter season. Continuing the programme of selective works of cinema, *Anthony Mann's The Fall of the Roman Empire* (1964) was screened in this day.

The screenings are weekly and the cinema has 1100 seats. Unfortunately this year, contrary to the previous years, each season was barely half full of spectators.

The cinémathèque is only accessible to members.

### **VII. Budgetary Matters**

As explained in the activities report of the last year, to give an exact report concerning the annual budget of the NFAI is an impossible task, and it varies each year due to the fluctuation of Iranian monetary system and because almost all the costs of the archive are covered by its parent body, the Ministry of Culture and Islamic Guidance. All costs are billed to the Ministry, which are either paid or denied. So, because there is not a fixed annual budget and the rate of exchange varies most of the time, it is impossible to evaluate the NFAI's annual budget.

### **VIII. International Relations**

Mr. Mohammad-Hassan Khoshnevis, the director of the NFAI, together with Mr. Fereydoun Khameneipour, its director of international relations, attended the FIAF 2001 Congress in Rabat, which was a great opportunity for the representatives of the NFAI to meet and exchange ideas with their colleagues.

The NFAI also participated in two international film festivals, The Film Society of Lincoln Center and Noir in Festival, by providing each event 5 films.

Finally, as emphasized each year, the NFAI would like to declare that, as always, it puts a great deal of importance in maintaining excellent relations with other archives and film organisations, and it is always prepared to do its utmost to increase cooperation in cultural exchanges and get involved in artistic, educational and other non-commercial activities worldwide. Since, we firmly believe that without international cooperation and understanding, we cannot make due progress or to overcome the problems which we are all facing.

\* \* \*

REPUBLIC OF ALBANIA  
CENTRAL NATIONAL  
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ANNUAL REPORT 2001

- **Acquisition of the year**

During 2001 CNFA acquired 13 film titles of which 3 feature films by Gjergj Xhuvani, Fatmir Koci, Albert Minga, 6 documentary films and 4 animated films by Artan Maku etj. Also we acquired 3 rolls of restored and copied film, 20 original productions in professional standard and 9 non professional video cassettes.

- **Progress and problems in the field of preservation**

CNFA preserves its filmic material in optimal conditions, on specified wet and temperature scale. There have been no further changes in the conditions of conservation of the films.

During 2001 there were 3 titles of films duplicated or 6300 meters. We cooperate with the laboratory of Cineteca di Bologna to transfer 150 titles of nitrate films into acetate. Regarding to restoration, our archive does not an authentic restoration work because of the absence of a laboratory, but our specialists try to correct the film colours from the telecinema machine.

During 2001 CNFA negotiates with 3 several laboratories in Prague, Bulgaria and Tirana to restore the damaged films. This year we will realise the project of restoration in cooperation with Boyana Film Studios in Bulgaria.

#### - **Cataloguing documentation and research**

Our archive has a manual catalogue with about 10.000 cards and we continue the process of data entry to enrich the computer catalogue. We use the program ISIS for Windows. The database of the feature film and animation is completed. We deal now the data entry for the documentary films then we will enrich the computer catalogue with chronicle films and other filmic materials. 300 titles is the number of new computer catalogue entries during 2001 or 5 % of our total manual catalogue.

#### **Access**

A total of 248 films were accessed for purpose of pure research, external exhibition or other users. The sales of moving image for new documentaries in cooperation with National Centre of Cinematography were mostly for new television productions. The total number of visitors in 2001 was 315. There were 260 researches which used library and documentation services.

#### **Library**

In the field of documentation and library we can say that we proceed with transferring the 35 mm material into SVHS. During 2001 were transferred 6800 cans of films. We set contacts with BFI and representatives of foreign embassies in Tirana with the aim to enrich our video- library and books about cinematography.

As a non film holding materials we added to our collections 13 printed scripts, 10 titles of new books, 1 periodical magazine, 3 private letters, several animation drawings for 2 cartoon films, 200 photos of new films and several activities organised by us, 10 posters, 30 film stills, 1 advertising material, 6 interviews, 180 audio materials, 1 projection equipment, 3 memorabilia.

- **Film showing exhibition and publication**

During 2001 our archive presented 50 programs and screened 58 film titles that attracted 6.850 spectators.

From these, 7 programs were homage to the figure of several Albanian director and actors such as: pioneers of our screen Kadri Roshi, Violeta Manushi, Drita Pelingu. During June 2001 it was organised in Tirana a large preservation programme in collaboration with The Library of Congress of Washington where 15 American restored great movies and 15 Albanian movies were screened in 15 days, 1 programme with screening of a documentary film about the I-st Albanian Film Festival was organised on occasion of promoting of the publication of CNFA, Catalogue Film Museum, etc.

The homage of Jane Champion and her "One angel at my table" and "In memoriam of Anthony Quin", were some another screening programmes of ANFA.

"The mobile cinema" was one of most interesting programme that has been held organised at a small town as Permet in South Albania with the aim to present the history of Albanian cinematography there the cinema is absent.

Of great interest was the representation of the Albanian film in Cannes on May 2001 where among others Albanian documentary and feature films were screened there.

Other programmes for the Albanian film were organised in Basel, Barcelona and Rome as well.

During 2001 CNFA published the annual catalogue Film Museum. This year it treated the Albanian Film Festivals and their winners.

- **Budgetary matters, relations with governmental authorities**

The total budget of CNFA is at about 100.000 USD. Because we are short of budget we haven't too much space to do the things as we really wanted to, so we often requests extra funds to cultural organisations or other, in Tirana or in Europe for our publications, programmes or other needs.



Albanian governmental authorities answered positively to our public appeal about the needs of restoration and the problems of electricity blackout.

- **International relations**

The Director of CNAF Mrs. Natasha Lako attended the last annual FIAF congress in Maroc

On occasion of American film retrospective we had in our archive for a short visit Mr. Paul Spear specialist of restoration at the Library of Congress.

During 2001 we changed visits and experiences in Rome and Tirana between CNFA and LUCE Institute.

Four of our archivists participated to the Film Festival "Mostra Internazionale – Cinema Ritrovato" in Bologna, Italy during July 2001.

- **Special events and others**

During 2001, our archive, begun a restoration programme for five damaged films, sent champions of tape into three different laboratories and decided to collaborate with Boyana Film Studios in Bulgaria to begin with the restoration of the first damaged film "Koncet ne Vitin '36". We hope to realise the restoration programme during 2002.

NATIONAL FILM CENTER

NATIONAL FILM CENTER  
THE NATIONAL MUSEUM OF MODERN ART, TOKYO  
JAPAN

3-7-6, Kyobashi, Chuo-ku, Tokyo, 104-0031 JAPAN  
Tel: 81-3-3561-0823, Fax: 81-3-3561-0830

ACTIVITIES REPORT for 2000  
(fiscal 2000: April 2000-March 2001)

## 1. ACQUISITIONS OF THE YEAR

### 1-A. FILMS

A total of 913 prints were added to our collection during fiscal 2000. Those prints consist of which were purchased, duplicated from the original nitrate films of our collection for preservation purpose, donated, or consigned from the Ministry of Education. 692 out of 913 were educational short films consigned and transferred to the NFC from the former Ministry of Education.

Newly purchased 170 titles were mainly theatrical features of the golden era of Japanese cinema produced by major studios such as Shochiku, Toho, Toei, Daiei, and Nikkatsu. Furthermore, 60 titles of them were purchased for our public screening programs "Glimpses of Nippon 2001" and consisted of Japanese documentary films of the 1950s to the 1960s produced by Iwanami Productions, Sakura Eiga-sha and others.

### 1-B. NON-FILM MATERIALS

All 766 copies of film books newly open to public access at NFC library were acquired either by purchase or donation. 15 titles of Japanese and 10 of foreign periodicals were acquired again either by purchase or donation. In addition, not only books but also many of non-film materials, which include historical apparatus, were donated to us.

## 2. PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION/RESTORATION

As for usual preservation and restoration works, we produced safety duplicate negatives, viewing positives transferred from the original nitrate stocks, and 35 mm frame-enlarged prints from the only existent 16 mm positive films. We applied such measures to 16 titles of our collection this year. Some prints, which were defective and deteriorated at the time of acquisition, were also properly preserved or newly restored. It was noteworthy that the latest total immersion process made it possible for a nitrate film masterpiece directed by Daisuke Ito *Chuji Tabi Nikki (Diary of Chuji's Travels)* (1927), donated in 1992 to be successfully transferred on a new print with tremendous reduction of damages upon the film surface. In terms of producing safety duplicate from nitrate films, 35 mm reversal films in Tomijiro Komiya Collection are now being processed for restoration. Also, *Itten o Terasu* produced by Teikoku Kinema in 1930 and prewar documentary film of building a dam in Yalu River, Korea,

*Oryokuko Dai Suiryoku Hatsuden Koji* and other prints were restored and enlarged from 16 mm into 35 mm.

As services for outside institutions and private production companies, NFC conducted several restoration and duplicate works for sole existent viewing positive films; such films include *Oran-utan no Chie* (1960) directed by Tomoko Fujiwara, one of the earliest works by Toshio Matsumoto *Anpo Joyaku* (1959), and M. Pathé's existing rare film *Taikoki Judanme, Amagasaki no Ba* (1908).

### 3. CATALOGUING, DOCUMENTATION AND RESEARCH

Our collection is mostly catalogued by our in-house database, NFCD (National Film Center Database) that was designed as a part of "Cultural Properties and Art Objects Database System" initiated by Agency for Cultural Affairs. Not only 913 newly acquired films are being input on NFCD but also films collected before computerized system was implemented, mainly newsreels, are now being data-processed retroactively.

766 books newly opened to public access were completely input to our library database. Data processing of newly acquired non-film materials was already complete as well. Materials such as posters, still photographs, and other related objects were registered on NFCD or a non-film specialized sub-system using FileMaker; as for the latter, 411 film apparatus were added both for retroactive registration and updating.

### 4. FILM SHOWINGS, EXHIBITIONS AND PUBLICATIONS

#### 4-A. SCREENING PROGRAMS

Below is the list of screening programs in fiscal 2000:

1. Homage to Three Great "K"s – Part I: Masaki Kobayashi (April 4-May 20, 2000)
2. Homage to Three Great "K"s – Part II: Akira Kurosawa (May 30-July 29)
3. Homage to Three Great "K"s – Part III: Keisuke Kinoshita (August 8-September 23, October 3-November 18)
4. Silent Film Renaissance: Dutch Silent Cinema – From the Collection of Nederlands Filmmuseum – (November 28-December 23)
5. Glimpses of Nippon 2001: A Japanese Documentary Tradition (January 9-February 17, 2001)
6. Cinema: Lost and Found 2001 (February 27-March 24)

A total of 256 titles in the 6 programs listed above were screened at Cinema 1, with a total admission 86,119, an overall capacity rate of 65% of Cinema 1.

#### 4-B. CIRCULATION PROGRAM (domestic)

The NFC and the Agency for Cultural Affairs co-organized "Promotion of the Viewing of Superior Japanese Films", which was started in 1989, to provide 35mm prints of highly selected Japanese cinema with local cultural institutions all over Japan, with help of the Motion Picture Producers Association of Japan and the Union of Motion Picture Exhibitors Association of Japan. We prepared new 20 programs (4 titles each, 80 titles in total). These prints were shown at 130 venues, drawing 66,637 persons of audience in total.

## NATIONAL FILM CENTER

4-C. EXHIBITIONS, LECTURES, AND OTHER ACTIVITIES

**Exhibition: Soviet Film Posters in the Late Silent Era, Part II** was organized to show our own rich Soviet silent film poster collection after completion of its restoration. After 63 of 140 posters of the collection were exhibited in 1997, the rest, 77 were shown this year.

**Three Annual Projects:**

This year, **International Film Symposium** (annually organized since 1989) was held under the title of "Redefining the tasks of film archives". We invited expert film archivists David Francis, Hong-Taek Chung, Ray Edmondson and Paul Read and attracted 351 enthusiastic participants in total.

**Promotion of the International Exchange of Film Culture**, or a financial support program for subtitles (from Japanese into foreign languages), was started in 1996 and designed to introduce distinguished Japanese films to international film festivals. With our assistance, five films made 17 entries in various international film festivals.

Since 1997 **Educational Lecture Program for Young Filmmakers**, has provided an opportunity for young participants to learn significant skills and tradition of Japanese cinema. This year director of photography Kurataro Takamura was in charge of designing the forum and we invited his five prominent colleagues such as directors, an art director, and lighting technician to interview them and to discuss issues of making films.

4-D. PUBLICATIONS

As for our regular publications, six issues of free program information *NFC Calendar*, and five issues of bimonthly *NFC Newsletter*, a program brochure for the circulating program, and a leaflet as well as a list for the poster exhibition were published this year. Moreover, we published "National Film Center Catalog 2000: Japanese Feature Films" that compiled data and information of Japanese feature films in our collection.

**5. BUDGETARY MATTERS**

A budget of roughly 572 million yen (approximately 4,307,000 US\$ with conversion rate of 1\$=132.90 yen), excluding salaries, computer related software development and maintenance cost, and extraordinary income generated by the provisional government budget, was executed in fiscal 2000. Our budget occupied 37% of the total budget of The National Museum of Modern Art, Tokyo, to which the NFC belongs.

**6. INTERNATIONAL RELATIONS****Film Loan**

We loaned *Otome Gokoro Sannin Shimai* (1935) and other Naruse's nine works of pre- and during wartime to Mikio Naruse Retrospective, organized by Cinémathèque Française, France. We also loaned four significant Japanese silent films including *Nippon Nankyoku Tanken* (1912) and recently restored *Taki no Shiraito* (1933) to Hong Kong Film Archive for its series of opening screenings "Asian Archival Treasure". Moreover, we loaned three films to Filmoteca Española, Spain, together with Cinemateca Portuguesa, Portugal, for their joint traveling screenings of Kenji Mizoguchi Retrospective, one print of *Umi to Dokuyaku* (1986) to Berlin International Film Festival for its thematic screening of director Kei Kumai, two prints

## NATIONAL FILM CENTER

to Viennale, Austria, and two prints to Hong Kong Arts Center for its "J-Movies Wars: A Tribute to Sento Takenori and His Productions."

### Guests

In addition to the above mentioned 4 symposium lecturers, the NFC had the pleasure of receiving visits during fiscal 2000 from such colleagues and individuals as listed below. We exchanged with the guests a variety of information and discussions regarding film preservation.:

Mr. Yousry Nasrallah (Film Director/ Egypt)

Mr. Ferid Boughedir (Film Director/ Tunisia)

Mr. Lorenzo Codelli (Deputy Director, Cineteca del Friuli/ Italy)

Mr. Don Robert Mckeller (Film Director, Actor/ Canada)

Ms. Debby Silverfine (Deputy Director, New York State Council on the Arts/ USA)

Mr. Mark-Paul Meyer (Curator, Filmmuseum/ Netherlands)

Ms. Lizzie Francke (Director, Edinburgh International Film Festival/ UK)

Ms. Nicola Pierson (Sterling University Art Center/ UK)

(According to the order of the visit, with given name first, and family name second.)

### Conferences

Hisashi Okajima (Curator of Film) and Yoshiro Irie (Assistant Curator) attended the 56th annual FIAF Congress in London, England.

Hisashi Okajima visited Hong Kong Film Archive from January 2nd to 9th, and attended the opening ceremony and symposium at the archive.

## 7. MISCELLANEOUS

As the new legislation was implemented, as of April 2001, all national museums in Japan were restructured to become Independent Administrative Institutions (IAI) that are run with financial assistance from the state. Consequently, National Museum of Modern Art, to which the NFC belongs as one of the departments, has become a part of "Independent Administrative Institution National Museum of Art." However, such change does not affect any activities of NFC as a FIAF member.



**CINEMATHEQUE ONTARIO  
THE FILM REFERENCE LIBRARY (Toronto)**

Annual Activities Report - 2001

**CINEMATHEQUE ONTARIO: Programming**

Cinematheque Ontario hosted 390 events at Jackman Hall, Art Gallery of Ontario, with an annual attendance of 55,844. We presented 318 feature films and 186 shorts from a total of 35 countries. It was a rich year for programming with the following **directors' retrospectives**: Jean Eustache, Jacques Tati, Douglas Sirk, Ermanno Olmi, Johan van der Keuken, Wong Kar-wai, Billy Wilder, Ritwik Ghatak, Kon Ichikawa, Len Lye, Nanni Moretti, Jean-Luc Godard, Tsai Ming-Liang, Hou Hsiao-hsien, Amos Gitai, and Kinji Fukasaku. We also presented a series of Ingmar Bergman films starring Liv Ullmann and a Brigitte Helm Spotlight.

**National and regional cinema spotlights** were devoted to The British New Wave; Sub-Saharan African Cinema; Yugoslavian *Novi Film*; the Soviet New Wave of the Sixties; and Bulgarian Cinema. It was also an impressive year for thematic programming. We achieved high audience attendance in this area, a development in our attendance patterns. **Thematic programmes** featured Silent Divas of Italian Cinema; Proust on Film; Dante & the Cinema; The Olympics on Film; A Summer of Essentials: 25 Classics of World Cinema; and Made in Québec: The Influence of JLG, connected to our Jean-Luc Godard retrospective.

Cinematheque Ontario has created a strong and vital forum for independent film and video through **The Independents** series, which completed its seventh year in 2001 with twenty programmes featuring no fewer than 34 filmmakers, many of them local artists. All programmes in this series are free, consequently we see high attendance by students and artists. **Saturday Movie Matinees: Films for All Ages** is a family-oriented series, now in its third year, which featured sixteen programmes including the ever-popular **THE WIZARD OF OZ**, **KING KONG**, **THE BLACK PIRATE**, **LITTLE WOMEN**, **WEST SIDE STORY**, and **A NIGHT AT THE OPERA**.

**Limited Runs** are another primary component of Cinematheque Ontario's programming mix. Selections are often Toronto premieres or newly-restored 35mm rereleases. In this past year, we presented sixteen limited runs including: Marcel Ophuls' **THE SORROW AND THE PITY**; Jean Eustache's **THE MOTHER AND THE WHORE**; John Schlesinger's **BILLY LIAR**; Raul Ruiz's **TIME REGAINED**; Henri Georges Clouzot's **THE MYSTERY OF PICASSO**; Bruno Dumont's **L'HUMANITÉ**; Mimmo Calopresti's **I PREFER THE SOUND OF THE SEA**; Mariam Shahriar's **DAUGHTERS OF THE SUN**; Angès Varda's **THE GLEANERS AND I**; Kon Ichikawa's **THE MAKIOKA SISTERS**; Josef von Sternberg's **THE BLUE ANGEL**; and Charles Laughton's **NIGHT OF THE HUNTER**.

Cinematheque Ontario hosted 46 **guest artists and film authorities** this past year, including filmmakers such as Michael Snow, Stan Brakhage, Richard Kerr, Francis Miquet, Richard Fung, Ivan Nichev, Evgeni Michailov, Frederick Wiseman, Walter Murch, and Jean Pierre Lefebvre. Musicians Giancarlo Schiaffini and William O'Meara played accompaniment to our 36 silent film screenings.

### **Tours & Publications:**

Cinematheque Ontario's organized a USA tour of the films of Joyce Wieland, which was accompanied by our recent publication entitled *The Films of Joyce Wieland*. The series will travel on to Europe in 2003.

February 2001 - San Francisco Cinematheque /Pacific Film Archive, Berkeley

March 2001 - The Gene Siskel Film Center, Chicago

May 2001 - University of Iowa, Iowa City

In July 2001, Cinematheque Ontario launched the **Kon Ichikawa** retrospective, a major North American touring retrospective coordinated by Cinematheque Ontario and presented with the support of The Japan Foundation. The retrospective features many new 35mm prints and offers North American audiences a long-overdue opportunity to see the works of this leading Japanese director. Between July 2001 and March 2002, the Kon Ichikawa tour will travel to fourteen North American cities. The tour will then head to London, where the British Film Institute will coordinate a UK tour. Accompanying the touring retrospective is Cinematheque Ontario's fourth monograph, *Kon Ichikawa* edited by James Quandt.

July 2001 - Cinematheque Ontario, Toronto

July / August - Pacific Film Archive, Berkeley

July / August - Museum of Fine Art, Boston

September 6 - October 14 - La Cinémathèque québécoise, Montréal

September / October - The Museum of Modern Art, New York

September 29 - October 31 - Cleveland Cinematheque, Cleveland

October 26 - December 31 - National Gallery of Art, Washington; Freer Gallery

November - December - UCLA Film & Television Archive, Los Angeles

November - December - Pacific Cinematheque, Vancouver

November 16 - December 16 - Museum of Fine Arts, Houston

January - February 2002 - Moving Image Arts, Santa Fe

January / February - The Gene Siskel Film Center, Chicago

February - Wexner Center for the Arts, Columbus

March/April - The Museum of Modern Art, New York

### **4<sup>th</sup> Annual Programmers' Meeting:**

On September 6, 2001, Cinematheque Ontario hosted the 4<sup>th</sup> Annual Programmers' Meeting, a meeting for 55 film professionals, largely film programmers and distributors from North America and Europe attending the Toronto International Film Festival.

### **Cinematheque Ontario: 2001 attendance statistics**

Total number of public screenings: 390

Number of free events: 23

Total annual attendance: 55,844

Average attendance: 143

## THE FILM REFERENCE LIBRARY

2001 was a stellar year for the Library's **Special Collections**. After the splash made by the **Dave Cronenberg** retrospective in Paris in 2000, for which the Library loaned 120 artifacts, the demand on the Cronenberg material from other museums and galleries and Festivals have put The Film Reference Library's collection on the world map. Early in 2001, 60 items were loaned for the Carlton Arts Festival in Sao Paulo, Brazil. Currently an exhibit titled 'The Film-makers' City' at Centre de Cultura Contemporania de Barcelona is displaying artifacts and photographs from the Cronenberg Archive. A further request has come from Geneva for images from the collection.

Finding aids to the Bruce McDonald, Don McKellar, and Jeremy Podeswa collections were completed in 2001 and made available to researchers. As well, the Library has received photographs from director Don Owen, and is currently in the process of creating the finding aid for the Patricia Rozema Archive. The Library is establishing itself as the repository for Canadian filmmakers, many of whom are Toronto-based. The collections also reflect the collaborative nature of filmmaking in Toronto since this group of filmmakers often worked on projects together. More Cronenberg material was acquired in 2001 and the finding aid for this vast collection will be available early in 2002.

Year II of the **Screenwriter Mentorship Programme** was very successful. Twelve participants were mentored by writer/filmmaker Janis Cole who focussed on developing these writers so that they could contemplate making a career of writing. Two writers, had readings arranged for them through a partnership with *Scenemakers*, and the full scripts were read by a group of actors in front of a live audience. The experience for the writers was profound. Six of the writers in the programme were given delegate access to the Rogers Industry Centre during the Toronto International Film Festival, so that they could learn how to work the Festival. The Library produced a **Screenwriting Handbook** which includes funding information, bibliographies, resources etc. In its second year, Screenwriter Mentorship Programme has continued to maintain momentum and the possibilities for its future development has no boundaries.

On September 7, 2001, the Library hosted its **First Meeting of Audiovisual Curators** during the Toronto International Film Festival on the day of the Masterworks screening of the *Grey Fox*. Twenty attended the day-long meeting which provided those in the field an opportunity to network and discuss pertinent issues. Representation was national from British Columbia to the Maritimes. There was strong agreement that this meeting should take place annually during the Festival since it provided a much needed forum in the community. The Library has taken a leadership role in bringing those with similar interests and concerns together.

The other national initiative of the Library was the continuation of the *Brave Film, Wild Nights Poster Tour*. Thirty posters representing 25 years of Festival programming has toured Canada to seventeen venues. Response to the tour has been very positive and the Library has received requests for more exhibits and advice on how to mount exhibits. The Library loaned a number of posters to The Japan Foundation (Toronto office) during this year's Festival for its exhibit titled *Disaffected Heroes: Japanese Film Posters of the Late 20<sup>th</sup> Century*. The Library is becoming known for its special collections and its collaborative approach in archiving, exhibition, research, and educational initiatives.



## Rapport d'activités 2001 pour la FIAF

### I. DEPARTEMENT DES COLLECTIONS

L'activité du Département des collections (film et non-film) a été profondément marquée durant l'année 2001 par la mise en place de la construction d'un nouveau Centre de conservation situé à Balma (commune limitrophe de Toulouse).

Il faut rappeler les objectifs de ce projet :

- rassembler sur un même site l'ensemble des collections aujourd'hui disséminées sur plusieurs lieux ;
- doter le Département des collections des moyens matériels et humains nécessaires pour en assurer une conservation active répondant aux normes actuelles ;
- permettre une meilleure mise en valeur de ce patrimoine par un travail raisonné de catalogage et d'accès (prêt, consultation scientifique...).

Un architecte (Michel Galavielle) a été choisi et son avant-projet a été approfondi en liaison avec la Cinémathèque. Il est aujourd'hui définitif et les premiers travaux ont commencé au début de l'année 2002. Le nouveau Centre de conservation devrait ouvrir durant l'année 2003.

Parallèlement, un programme triennal (2002-2003-2004) de travail, d'équipement et de fonctionnement a été établi et a été soumis aux différentes collectivités publiques qui subventionnent la Cinémathèque : Etat, Centre National de la Cinématographie, Ville de Toulouse, Conseil Général de la Haute-Garonne et Conseil Régional de Midi-Pyrénées.

Par ailleurs, durant l'année 2001, le Département des collections a maintenu l'ensemble de ses activités traditionnelles : enrichissement, inventaire, catalogage, prêts, etc. Un état exact des collections inventoriées au 31 octobre 2001 a été réalisé. En voici les résultats :

#### Films

Longs métrages 35mm :	8.956 copies inventoriées
Longs métrages 16mm :	2.879 copies inventoriées
Courts métrages 35mm :	7.050 copies inventoriées
Courts métrages 16mm :	6.050 copies inventoriées
Vidéos :	2.126 cassettes inventoriées

#### Photos

Le fond photos est estimé entre 380.000 et 480.000 photos. Il est réparti comme suit :

Photos souples (format standard) :	18.000 titres de films / 4.500 noms de personnalités, soit 350.000 à 450.000 photos
Photos souples (grand format) :	5.000 photos
Photos cartonnées :	30.000 photos



## **Affiches**

Le fond d'affiches répertoriées est de 31.719 affiches. Ce fond est réparti comme suit :

Affiches pliées : 10.546 titres enregistrés, soit 30.365 affiches  
Affiches enroulées : 1.000 titres enregistrés soit 1.354 affiches

Deux points sont à signaler. Cet état ne représente pas l'état réel des collections. En effet, une part des courts métrages, rushes, vidéos, affiches et photos n'est pas encore inventoriée. D'autre part, le département photo fait l'objet d'une simple estimation, étant donné la non informatisation de ce secteur.

Concernant l'enrichissement des collections, en 2001 une vingtaine de certificats de dépôts ont été établis. Ils portent sur 437 copies de long métrage, 54 de court métrage et 114 films en vidéo. Il faut ajouter à cela certaines acquisitions (dont un stock de dessins animés).

Les demandes de prêt de copies ont porté sur 1.394 titres, il a pu être répondu positivement dans 161 cas (avec accord de l'ayant droit). Ces sorties se répartissent de la manière suivante :

23 en Région Midi-Pyrénées  
54 à Paris (dont 30 pour la Cinémathèque Française, le Forum des Images et le Centre Pompidou)  
45 pour les autres régions  
39 à l'étranger (Cinémathèques membres de la FIAF, Instituts Français)

Enfin, 165 visionnements sur table de montage ont été effectués dont une partie concerne les étudiants de maîtrise en Histoire de l'Université Toulouse-Le Mirail.

## **II. PROJECTIONS ET DIFFUSION DU PATRIMOINE CINÉMATOGRAPHIQUE**

### **A. Programmation à la Cinémathèque de Toulouse**

La Cinémathèque de Toulouse a accueilli 62 241 spectateurs lors des séances au cours de l'année 2001 soit 709 séances publiques, 32 séances scolaires, 162 séances de festivals (Cinespana et les rencontres Cinémas d'Amérique Latine) et 109 séances privées. Les temps forts de la programmation ont été les suivants :

**Janvier** : Anne Marie Miéville, Positif, Wim Wenders

**Février** : Isabelle Huppert, Espagne en guerre

**Mars** : Espagne en guerre

**Avril** : Hal Hartley, Cinémathèque québécoise

**Mai-juin** : The beat génération

**Juillet-août** : Evasions dans le temps

**Septembre** : Riccardo Fredda, Yannick Bellon, David Lynch

**Octobre-novembre** : Michael Haneke, Saison hongroise

**Décembre** : Allemagne (1945-2000)

### **B. Le jeune public : Cinécole**

La Cinémathèque a accueilli 4.364 élèves et enseignants des écoles primaires de Toulouse dans le cadre des 32 séances de l'opération Cinécole (en partenariat avec la Ville de Toulouse et l'Inspection Académique).

### **C. Les visites, séances privées et colloques**

Des visites guidées de la Cinémathèque ont été proposées au public en semaine sur réservation pour des groupes. Les Journées du patrimoine, prévues en septembre ont été annulées.

Par ailleurs, 7.107 personnes ont pu apprécier la Cinémathèque lors de séances privées ou de réunions organisées dans nos locaux. La Cinémathèque a ainsi eu le plaisir d'accueillir en ses murs :

- Le colloque du CLEMI sur le thème « l'errance au cinéma » ;
- Des avant-premières de films tournés en région ainsi que des séances de visionnement de rushes lors de tournages ;
- Des conférences de presse de festivals en région Midi-Pyrénées ;
- Des soirées organisées pour nos partenaires ;
- Des séances pour nos partenaires institutionnels ;
- Des stages de formation (pour les personnels administratifs et enseignants de l'Education nationale, ou pour des intervenants culturels) ;
- Des séances privées.

### **D. Les actions menées par la Cinémathèque de Toulouse en Midi-Pyrénées**

**Un été au ciné** (activité en direction des publics jeunes des quartiers). Cette opération conduite par le C.N.C. à l'initiative des ministères de la Ville et de la Culture, et relayée en région par la Drac et la Cinémathèque de Toulouse, a touché 7 villes en région Midi-Pyrénées.

### **Champs et contre-champ 2001 :**

Ce réseau, initié en 1989, a rassemblé une dizaine d'établissements d'enseignement agricole et a travaillé entre autres sur les thèmes de l'intolérance et de la rumeur.

#### **Mais aussi**

- Participation à des festivals de cinéma en région Midi Pyrénées par le biais d'aide à la programmation, de prêts de copies et d'expositions, de conférences de presse et tables rondes ;
- Séances en collaboration avec les **Scènes Nationales** de la région Midi-Pyrénées ;
- Séances réalisées à l'Hôpital pour enfants de Toulouse-Purpan .

### **E. Actions de diffusion hors Midi-Pyrénées**

- Manifestation Repérages « autour de Mabuse » au CRAC de Valence (France) ;

- Poursuite des tournées de ciné concerts *Point ne tueras* avec accompagnement musical de DJ Les électrons libres (Anères) et *La Grève* accompagnée par Pierre Jodlowski à Bordeaux, Nantes, Rotterdam ;
- Participation à la programmation de nombreuses cinémathèques et de nombreux festivals en France et hors de France.

### III. La Bibliothèque

Ouverte au public du mardi au samedi, la bibliothèque a reçu 1.372 lecteurs qui ont pu consulter ouvrages, périodiques et revues de presse, écouter des bandes originales de films, et visionner cassettes vidéo et DVD dans son enceinte. Des difficultés d'ordre techniques ont ralenti la collaboration avec la BiFi, qui devrait reprendre son cours normal dans le courant de l'année 2002.

En 2001, la bibliothèque a fait l'acquisition d'environ 450 ouvrages, majoritairement de langue française. Comme les années précédentes, la Cinémathèque a bénéficié de l'aide du Centre National du Livre.

La collection de périodiques a continué de s'enrichir, en maintenant ses 80 abonnements à des revues françaises et étrangères et en complétant des collections anciennes.

Le fonds de bandes originales de films s'est enrichi d'une centaine de titres, consultables sur place uniquement.

Les acquisitions de catalogues de festivals ont continué, et il a été créé environ 750 dossiers de presse, dont 600 films nouveaux.

Il est à noter la création d'un fond DVD, permettant aux utilisateurs de pouvoir visionner des films sur place. Le fonds s'élève actuellement à 65 DVD.

### IV. EXPOSITIONS

#### A. Fréquence, ouverture au public et fréquentation

Organisées en liaison avec la programmation, une douzaine d'expositions se sont succédées en 2001 au rythme d'une à deux par mois. Ouvertes au public du mardi au dimanche, elles ont été visitées par environ 6.000 à 7.000 personnes (spectateurs des séances et visiteurs de passage) chaque mois.

#### B. Le cinéma sous tous les angles

Ces expositions ont permis de présenter :

- ⇒ des affiches de films issues de nos collections, notamment lors des expositions consacrées à David Lynch, au cinéma hongrois... ;
- ⇒ des œuvres d'artistes contemporains (peintres, vidéastes ...) qui entretiennent un rapport privilégié avec le cinéma ;
- ⇒ des expositions de photographes comme Wim Wenders, Santos Montes, Marie-Laure De Decker ou Jean-Jacques Ader.

**MEMORIA ANUAL  
FIAF 2001  
IVAC-La Filmoteca  
(Instituto Valenciano de Cinematografía  
Ricardo Muñoz Suay)**

**1. - ADQUISICIONES**

- Es destacable la compra de 505 copias de films en 16 mm y 35 mm. a la distribuidora Diorama, con interesantes copias en versión original subtitulada en castellano.

Esta colección incorpora a nuestro archivo un abundante número de films de producción o temática españolas de los que no conservamos copias y que ocupan lugares relevantes en la historia del cine español. Valga como ejemplo las 2 copias de la película *La aldea maldita*, versión muda dirigida por Florián Rey en 1930.

También en esta colección hay un importante número de películas de la época muda de producción norteamericana que no sólo no están en nuestros archivos sino que en una gran parte no se encuentran tampoco en ningún archivo español, entre otros son: *El chico* y *Festival de Chaplin* de Charles Chaplin; *El Gabinete del Dr. Caligary* de Fritz Lang; *El maquinista de la general*, *El navegante*; *La ley de la hospitalidad*, *El emigrante*, *El espantapájaros*, *La mudanza* de Búster Keaton; *La pasión de Juana de Arco* de Carl Dreyer...

La presencia en la colección de un importante número de films absolutamente fundamentales en la historia del cine mundial en versión original subtitulada en castellano. Algunos ejemplos son: *El guateque* de Blake Edwards; *El rey de la comedia* de Martín Scorsese; *Historias extraordinarias* de R. Corman; *Historias de Filadelfia* de G. Cukor; *La ley de la calle* de F. Ford Coppola; *La Strada* y *Los Clowns* de F. Fellini; *Los contrabandistas de Moonfleet* de F. Lang; *Polyester* de John Waters; *Todos rieron* de Peter Bogdanovich; *Un, dos, tres* de Billy Wilder, etc.

De ninguno de estos títulos teníamos copia en nuestros archivos y su adquisición mejorará notablemente la capacidad de la Filmoteca para satisfacer la demanda de usuarios.

- El suministro de una colección única de 8.072 affiches, 14.715 fotografías y 1.389 guías: Se trata de una colección con una presencia abundante de material gráfico (guías, affiches y fotografías) de nacionalidad española, que en su mayoría no se encuentran en nuestros archivos.

La adquisición de un importante volumen de ejemplares de guías es de gran relevancia para el IVAC, ya que este material gráfico es difícilmente localizable fuera de los circuitos exclusivos de los exhibidores y distribuidores y rara vez y con escasez, se encuentran



en mercadillos de coleccionistas o en tiendas especializadas, lo que hace que sea un material muypreciado.

- Gracias al convenio de colaboración entre el IVAC y los cines Babel-Albatros, el archivo está recibiendo en depósito copia y negativos de los cortometrajes que se exhiben en el marco del concurso anual que convocan dichos cines.

## 2. - PROGRESOS Y PROBLEMAS EN MATERIA DE PRESERVACIÓN

- Se ha dado un paso gigantesco en materia de preservación al separar las copias afectadas de síndrome del vinagre del resto y aislarlas en un contenedor especial a la espera de su reproducción.
- Se espera que las obras de remodelación del archivo iniciadas a finales de 2001 terminen en pocos días. Se ha reconvertido el antiguo almacén en cámara acondicionada para la conservación de copias color, dotándola de armarios compactos sobre railes y estanterías adosadas a las paredes con el fin de optimizar un espacio de rara geometría.

## 3. - CATALOGACIÓN, DOCUMENTACIÓN Y BÚSQUEDA

- Acuerdo Universidad- Fimoteca  
Gracias a este acuerdo, los estudiantes de Comunicación Audiovisual e Historia del Arte, principalmente, pueden obtener créditos realizando determinadas horas de prácticas en las dependencias del Archivo, que incluyen: manejo de la película (repaso, reparación, rebobinado), nociones de preservación (test del ácido acético), copiado a vídeo, catalogación, archivaje, atención al público....

## 4. - PROGRAMACIÓN DE PELÍCULAS

En el año 2001 ha habido mas de 80.000 espectadores, se han proyectado más de 500 películas, y se han programado 57 ciclos.

Algunos de estos ciclos han implicado la presencia de directores, actores, productores, críticos de cine e historiadores. Muchos de ellos se han organizado en colaboración con otras instituciones, festivales y organismos locales, nacionales e internacionales. También han ido acompañados de cursos, exposiciones o publicaciones (editadas o coeditadas por la Fimoteca).

Además de la programación habitual, por segundo año consecutivo se ha organizado una programación de verano al aire libre del 1 de agosto al 10 de septiembre, proyectando películas en versión original, durante el tiempo que la sala Juan Piqueras estuvo cerrada.



**5. - PRESUPUESTOS, RELACIONES CON LAS AUTORIDADES GUBERNAMENTALES**

- El presupuesto de 2001 fue de 3.242.780 euros, en el que están incluidos todos los gastos de la institución, que han sido asumidos desde 2000: salarios, mantenimiento del edificio, teléfonos, etc. Sin embargo en el capítulo dedicado a las actividades ha habido una reducción de 80.000.000 de pesetas (aproximadamente 480.800 euros). Esto significa un recorte del 40% respecto al año anterior.
- Las relaciones con las autoridades gubernamentales son las mismas que en años anteriores: el Instituto sigue dependiendo de la Conselleria de Cultura y Educación de la Generalitat Valenciana (Gobierno Autónomo).

**6. - RELACIONES INTERNACIONALES (FIAF Y OTRAS)**

- Gracias al apoyo financiero de la Agencia Española de Cooperación Iberoamericana, este año ha comenzado a llevarse a cabo un proyecto largamente acariciado por la Filmoteca: la reconstrucción y restauración del documental *Expediciones al Mato-Grosso* (título atribuido). Se trata de la crónica en imágenes de los viajes de la pareja formada por Elena Rodríguez-Bauzá y Rafael Peláez, naturalistas aficionados que descubrieron el universo de las selvas latinoamericanas durante su viaje de bodas, en 1934. Rodado en 35 mm y en soporte nitrato, los fragmentos y secuencias sin montar durmieron en casa de Elena hasta que su sobrina los depositó en la Filmoteca, 60 años después de su rodaje. Los trabajos de duplicación, montaje y recopiado se están llevando a cabo en la Filmoteca de la Universidad Autónoma de México.
- Como es habitual, desde el departamento de programación se han establecido una gran parte de las relaciones internacionales del IVAC-La Filmoteca. Se ha colaborado con otros miembros de la FIAF, sobre todo con filmotecas europeas, como Svenska Filminstitutet, la Cinemathèque de Toulouse, la Cinemathèque Française, la Cinemathèque Royale de Belgique, Gosfilmofond (Rusia), el British Film Institute, o el National Film Center de Tokio. Como cada año, muchos ciclos se organizan en colaboración con las Filmotecas de nuestro país, y sobre todo, la colaboración con Filmoteca Española es fundamental.

Aparte de los miembros de la FIAF, ha habido colaboraciones con las embajadas de Francia, Israel, México, Suecia, Países Bajos, Finlandia, y Japón.

**7. - ACTIVIDADES ESPECIALES, Y OTROS ÉXITOS O DIFICULTADES NO MENCIONADAS MÁS ABAJO (POR EJEMPLO, EL IMPACTO DE UNA NUEVA LEGISLACIÓN, APERTURA O CLAUSURA DE INSTALACIONES, CAMBIOS DE ESTRUCTURA DE PERSONAL, CONTROVERSIA O DEBATE, ETC.)**

A lo largo del año 2001, el IVAC-La Filmoteca, ha ido consolidando su estructura y asumiendo más funciones, como la convocatoria y concesión de ayudas al audiovisual valenciano, que se ha realizado por segundo año consecutivo.

El departamento de **Extensión y Comunicación** ha continuado con la difusión de las actividades de la Filmoteca, insistiendo en la divulgación de la nueva imagen corporativa. Para ello se editó la agenda de la Filmoteca y el catálogo de publicaciones. También se han organizado a lo largo del año las campañas de publicidad en los medios de comunicación.

Actividades especiales:

1. Se han continuado los preparativos de la página web, que esperamos esté activa en breve.
2. Coordinación de los estudiantes universitarios que realizan sus prácticas en el Instituto, y establecimiento de vínculos con las Universidades. La Filmoteca ha acogido 6 estudiantes en prácticas a lo largo de 2001.
3. El IVAC-La Filmoteca fue patrocinador del III Taller de Producción organizado por Discovery Networks Latin America/Iberia, que tuvo lugar del 29 de abril al 2 de mayo de 2001 en el Museo Príncipe Felipe de la Ciudad de las Artes y Las Ciencias de Valencia.
4. Del 29 de noviembre al 2 de diciembre, el IVAC-La Filmoteca organizó el IX Congreso de la Asociación Española de Historiadores del Cine, al que acudieron más de 70 historiadores del cine español, entre ellos algunos procedentes de México o Alemania. El debate giró en torno al Cine español de la Transición Democrática.
5. En el terreno de la Formación, la Filmoteca es miembro fundador - junto con la Universidad Internacional Menéndez Pelayo (UIMP)- de la Fundación para la Investigación del Audiovisual (FIA), dedicada a impartir cursos, talleres y seminarios, en la sede de la Universidad en Valencia, entre los que se incluye la segunda edición del Máster en guión de cine y la primera del Máster en guión de televisión, así como la ampliación del trabajo de enseñanza del guión de cine y televisión en distintos países iberoamericanos como Puerto Rico, República Dominicana, México y Chile, en colaboración con la Universidad Politécnica de Valencia y con universidades e instituciones de fomento del cine y la televisión de aquellos países.

Sin embargo, cabe destacar el fuerte recorte presupuestario en el área de actividades, lo que ha impedido desarrollar todas las actividades (como exposiciones, etc.) que se hubieran deseado.

## RAPPORT D'ACTIVITE' DE LA FILMOTHEQUE VATICANE 2001

Au cours de l'année 2001, l'archive de la Filmothèque Vaticane a atteint les 6.300 titres, grâce aux nouvelles acquisitions de matériel sur support aimanté et acétate. Le matériel conservé est surtout de type religieux et illustre l'oeuvre pastorale et évangélisatrice de l'Eglise dans le monde, son histoire et l'activité des Papes. Il y a aussi des titres relatifs à des matières scientifiques et d'actualité et, de plus, des films commerciaux importants pour leur valeur artistique et thématique. Une partie de ce matériel est donné par des organisations catholiques; il y a des copies de reprises filmées par les diverses entreprises qui ont eu l'autorisation de filmer dans la Cité du Vatican. La Filmothèque vaticane a catalogué aussi une partie d'une collection des films, « le Fond Joye »; cette partie de la collection a été donnée par la Compagnie de Jésus et est composé des intéressants pellicules que remontent aux premières temps du cinéma.

Le matériel sur papier arrive de différents pays du monde. Il s'agit de revues spécialisées et de livres, surtout de textes spécifiques dont des catalogues de conservation et des filmographies de divers nations. Ce matériel complète une bibliothèque cinématographique qu'on essaye de rendre la plus exhaustive possible. N'oublions pas les encyclopédies, mises régulièrement à jour.

Les vidéocassettes cataloguées sont rangées sur des rayonnages métalliques, tandis que les films sont conservés en chambre froide dont les conditions adéquates de température, humidité et aération correspondent aux critères indiqués par la Commission de conservation de la FIAF. Ces conditions climatiques optimales de la chambre froide sont rendues possible grâce à un système de relèvement des températures qui permet au technicien d'en vérifier quotidiennement la teneur. Les films en couleurs et ceux sur support inflammable sont conservé dans un réfrigérateur spécial, bien qu'à ce jour près que tout le matériel en nitrate a été transformé en matériel conforme aux normes de sécurité. Pour exploiter au maximum l'espace de la chambre froide, celle-ci a été restructurée, et, après avoir construit un nouveau plancher, des rayonnages mobiles sur rails ont été installés.

La Filmothèque dispose, de plus, d'un petit laboratoire pour exécuter les premières interventions de régénération et vérification des conditions de conservations des films. Toutes les bobines sont cicliquement lavées dans des machines spéciales (tant pour le 16 que pour les 35 mm.), pour en restituer l'élasticité et en éliminer tout résidu de poussière. Le nouveau matériel sur pellicules est visonné dans la moviola pour préparer la fiche de données en vue de la catalogation. Le travail de révision se poursuit aussi, pour une vérification de l'état du matériel depuis longtemps en archive.

Une installation semiprofessionnelle permet de convertir chaque système et format de vidéo, de faire des copies de travail et des reproductions, prolongeant ainsi la durée de vie des vidéocassettes. Y est incluse aussi une centrale d'assemblage pour réaliser des productions spécifiques. La Filmothèque dispose de un Télécinéma hautement professionnel, avec capacité digitale, pour convertir le matériel sur pellicules en support aimanté. Cela facilite la réalisation de copies de travail en vidéocassettes du matériel le plus intéressant et le plus demandé.

Actuellement il y a terminé des travail de restructuration dans les pièces de la Filmothèque pour les améliorer et agrandir les espaces pour la conservation et nous sommes en sistemation.

Selon les critères de la Commission de catalogation de la FIAF, la Filmothèque dispose d'un programme informatique de catalogation du matériel filmographique, facilitant ainsi le travail de recherche et publiant périodiquement un catalogue imprimé, avec toutes les mises à jour, pour disposer d'une édition la plus complète possible des titres conservés en archive.

La filmographie du cinéma religieux est un des travaux dont la Filmothèque s'occupe depuis longtemps. Le but en est de recueillir des données sur la production cinématographique mondiale, des origines à nos jours. Grâce aux collaborateurs du monde entier, nous avons reçu un grande nombre de fiches sur la cinématographie des différents pays contactés. Le programme informatique réalisé par l'UNITELM a permis d'insérer des données relatives à la filmographie d'Espagne, du Denmark, d'Allemagne, du Portugal, de Belgique, du Canada et une partie de la production italienne ainsi que des pays d'Afrique francophone. Le premier volume de ce travail, avec les résultats partiels de la recherche, a été publié.



Grâce au centre d'études, le matériel de la Filmothèque est à la disposition des étudiants des universités pontificales, dans un but pastoral, culturel ou d'information, pour des travaux et l'élaboration de thèses sur le patrimoine d'archive et sur le cinéma en général. Il y a cinq emplacements pour l'étude à la moviola, une place pour visionner les vidéocassettes et une autre pour utiliser l'ordinateur.

Comme chaque année, la Filmothèque a mis sa salle de projection à la disposition du personnel de la Curie, des représentants du Corps diplomatique accrédité auprès du Saint-Siège et des autres, pour leur présenter des films commerciaux d'actualité ou de contenu religieux. Dont quelques importants avant-premières cinématographiques. Le matériel de la Filmothèque est souvent demandé pour des projections externes, de la part d'organismes culturels que l'on essaie de satisfaire, après vérification attentive du sérieux de la candidature.

En collaboration avec l'Ente dello Spettacolo et le Festival du Cinéma Religieux "Tertio Millennio", la Filmothèque Vaticane et le Conseil Pontifical pour les Communications Sociales, avec le Conseil Pontifical pour la Culture, ont organisé la quatrième édition de un Congrès International sur le thème "Hommes ou machine ? Le valeur de la vie et le pouvoir de la technologie dans la culture, la communication sociale et le cinema du troisième millénaire" auquel il y a eu la présence de plusieurs représentants du monde de la culture et du cinéma.

La Filmothèque vaticane est membre depuis des années de la FIAF (Fédération Internationale des Archives du Film) et reste en rapporte avec l'OCIC (Organisation Catholique Internationale pour la Radio et la Télévision). De plus, elle est en contact avec les filmothèques de différents pays, pour des échanges et aussi pour la recherche filmographique, dont il a déjà été question.

Le Délégué de la Filmothèque Vaticane, Mgr Enrique Planas, a la charge d'expert auprès de la Commission pour le cinéma et la Commission pour la conservation des films du Conseil de l'Europe, comme chef de délégation du Saint Siège.

La Filmothèque a aussi des rapports avec l'Istituto Luce, un important archive des document sur l'histoire de l'Italie, à partir du début du siècle, pour une collaboration finalisée à des échanges culturels, à recevoir, comme donation, les films historique et à la restauration et à la transformation en positif du précieux Fond Joye.

## FILMOTHEQUE NATIONALE DE VARSOVIE

## Compte-rendu pour l'année 2001

En 2001, Filmothèque Nationale a pleinement réalisé toutes ses obligations statutaires. Nous avons profités de subvention spéciale d'un montant de 139 000,- EURO du Ministère de la Culture pour finir nos nouvelles dépôts à Lodz, ou se trouve nouveau département de Filmothèque. A Lodz on a déposé 60 000 boîtes de négatives des films polonais réalisés après année 1947.

**Nouvelles acquisitions**

En 2001 les collections de Filmothèque se sont enrichies au total de 437 copies de courts et longs métrages et de 35 titres nouveaux.

Les collaborateurs de Filmothèque Nationale ont retrouvé dans les archives européens plusieurs anciens films polonais: en Filmmuseum à Amsterdam on a retrouvé 3 reels de "Tajemnica pokoju numer 100" (1913), de Gosfilmofond nous avons reçu deux films: "Szpieg" (1915) et "Płomienna serca" (1937), de Narodni Filmovy Archiv à Prague "Wiatr od morza" (1930).

Les collections de documents cinématographiques se sont enrichies de:

livres	128
scénarios	15
volumes de revues diverses	68
CD-ROMS	3
photos	255
press-books	128
affiches	180

Tous ces matériaux ont été obtenus par le biais d'achats, échanges avec d'autres archives ou dons divers.

**Conservation**

Difficile situation économique nous a obligé à limiter gravement les moyens destinés à la conservation de pellicules cinématographiques. Au total, nous avons recopié seulement 1080 mètres de pellicule nitro 35 mm sur pellicule acéto et 2250 mètres des autres pellicules. La conservation manuelle des pellicules était effectuée par deux groupes de travail qui préparaient également les films destinés à la projection dans la salle du cinéma "Iluzjon" de Filmothèque Nationale.

**Catalogues, documentation**

Tous les nouveaux matériaux cinématographiques, livres, revues, affiches, photos, ect. ont été inventoriés et catalogués. Le catalogue des films traités a été complété de



173 fiches comprenant le générique, le résumé du film et les données techniques de la copie. Le catalogue des films et des collections de documents est successivement reporté sur un système de base de données. Aussi notre web site "www.filmoteka.pl." a été élargi.

### **Projections, expositions, publications**

Une partie de la collection cinématographique a été présentée par Filmothèque au cinéma "Iluzjon" au cours de cycles mensuels présentant les metteurs en scène, les acteurs, les revues thématiques, ect. Filmothèque publiait systématiquement le programme mensuel du cinéma "Iluzjon". De plus on a publié les trois catalogues spéciales consacrés à Federico Fellini, Sergiej Paradzanow et Marlene Dietrich. Du janvier à décembre 2001 nous y avons projeté notamment les cycles suivants:

janvier	rétrospective de Federico Fellini
février	les films de Liv Ullman chef-d'oeuvres du cinéma muet rétrospective de Milos Forman
mars	la revue des films consacrés au art rétrospective de Aleksander Dowzenko
juin	rétrospective de Siergiej Paradzanow
septembre	rétrospective de Bernardo Bertolucci
novembre	Marelene Dietrich: 100 anniversaire, avec une expositions des photos
décembre	rétrospective d'Andriej Tarkowski la revue "Jeune cinéma allemande"

Au total à "Iluzjon" nous avons organisé 939 séances. 44 118 de spectateurs de sont venus voir les films.

### **Administration et budget**

En tant qu'institution budgétaire, Filmothèque Nationale a été partiellement financée par le Comité Cinématographique du Ministère de la Culture. Le budget a été fixé à 1 052 000,- EURO, dont 471 000,- EURO représentent les fonds propres gagnés grace aux émissions de films polonais à la télévision, de prêts et mises à disposition de films, photos et matériaux d'archives divers.

En 2001, Filmothèque employait 52 personnes.

### **Contacts internationaux**

Filmothèque Nationale entretient des contacts permanents avec les organismes d'archives des pays membres de la FIAF. Ses représentants ont pris part au congrés de Rabat.

**The Library of Congress  
Motion Picture, Broadcasting and Recorded Sound Division**

Washington, D.C., USA

**2001 ANNUAL ACTIVITIES REPORT**

During 2001, much of the focus of Library of Congress Motion Picture, Broadcasting and Recorded Sound (MBRS) Division continued to center on intensive planning for construction of the National Audio-Visual Conservation Center (NAVCC) in Culpeper, Virginia. The NAVCC is being built on behalf of the Library with extraordinary private-sector support from David Woodley Packard and the Packard Humanities Institute, the current owner of the facility. By the end of the year, the building footprints and schematic drawings for most of the NAVCC campus had been completed. According to the current schedule, the NAVCC's storage buildings are to be completed in late-2004, and the new Conservation building, which will house the MBRS staff, processing offices and film and a/v laboratories, is scheduled to open in 2005.

In January 2001, Gregory Lukow began work as the MBRS Division's new Assistant Chief. In February, David Francis retired from his position as Chief of MBRS, a position he had held since 1990. During his tenure at the Library, two of David's most significant accomplishments were the transformation of the Library's Motion Picture Conservation Center (MPCC) in Dayton, Ohio, into one of the world's premiere moving image laboratories, and the vision that developed the concept of the NAVCC in Culpeper and brought it from idea to reality.

**Acquisitions of the Year**

Acquisition efforts continued in 2001 with several extraordinarily large archival collections of film and television materials relating to entertainer Bob Hope, documentary filmmaker Frederick Wiseman, and the Coca-Cola collection of international television commercials. Each of these collections is so large that they can only be absorbed on multi-year schedules by the MBRS Division.

The Division also acquired over 900 reels of nitrate film from the Bucks Laboratory in the U.K., as part of the Raymond Rohauer Collection. This acquisition is part of an overall effort the Douris Corporation, successor to the Rohauer estate, to return to the U.S. for deposit at the Library nitrate material placed years ago in a number of European repositories. Other significant nitrate acquisitions included the receipt of over 3000 foreign-language soundtracks and title overlays from the George Eastman House.

## **Progress and Problems in the Field of Preservation**

The Library's nitrate film conversion program continues at the Motion Picture Conservation Center in Dayton, Ohio. The focus of this on-going preservation effort continues to shift more towards dealing with orphan films and away from already protected studio-owned assets. Preservation grants were received from various organizations including the National Film Preservation Foundation, The American Film Institute, and the Women's Film Preservation Fund of the New York Women in Film & Television. At the same time, significant support for preservation personnel and services was received from several of the major film studios, including Sony Pictures Entertainment and the Walt Disney Corporation. In 2001, a new agreement was reached with Warner Bros. Studios under which Warner Bros. will fund the work of new MPCC staff who will preserve numerous studio-owned short films from the 1930s and 40s.

The on-going cooperative preservation project on the films of D.W. Griffith continues with the Museum of Modern Art in New York City. Additionally the Library and the National Archives of Canada (NAC) worked together to develop an optical wet-gate and printing sprocket set for copying 22mm Edison Home Kinetoscope (EHK) films. The gate and sprockets were manufactured in Canada by Klaus Linnenbruegger for use with specially modified Oxberry Optical printers owned by both Archives. In a related project, the Library, NAC and Northeast Historic Film (a U.S. regional archive located in Maine) have taken the lead in organizing an effort to identify all existing films in the EHK format in the U.S. and Canada. The intent is to identify the unique films within the format, many of which were originally produced by the Edison Studio between 1910 & 1914 on 35mm nitrate film, and then work to restore them to their original 35mm gauge.

During 2001, the MPCC concluded work on one of the Library's most significant restoration projects in recent years, the 1933 version of *The Emperor Jones*, starring Paul Robson.

Ken Weissman was invited to join the FIAF Technical Commission in 2001. Ken has served as Head of the MBRBS Division's Motion Picture Conservation Center in Dayton for the past 14 years.

## **Cataloging, Documentation and Research**

Important progress was made in 2001 in establishing preliminary procedures for on-line cataloging of incoming paper based collections. The main achievement was the conversion of a card file of 60,000 items to the Merged Audio Visual Information System (MAVIS) database, consisting of the MBRBS Division's main index to its film and television posters, lobby cards, still photos, scripts, and miscellaneous other items. With these items now available on-line, the traditional focus on cataloging film and video materials has been broadened to include the considerable paper collections relating to film and television history, which were not a priority in the past. Two noteworthy collections processed during the year were the Frederick Wiseman collection, consisting of the cataloging of the phase one acquisition of ca. 1900 reels of 16mm and 35mm print

## Washington LC

and preprint elements; and the de Mohrenschildt Jazz Film Collection, containing more than 5000 16mm Soundies, clips of jazz performances from feature films, jazz TV broadcasts, and other items.

Zoran Sinobad joined the FIAF Cataloging and Documentation Commission in 2001. Zoran is a reference Librarian in the Division's Moving Image Section.

### **Film Showings, Exhibitions and Publications**

Regular public programs were presented throughout the year in the Mary Pickford Theater, with over 6000 people attending 118 nights of film and television from the Library's collection. In addition to National Film Registry nomination screenings, major series were devoted to glasnost-era Russian cinema, Margaret Mead, and the art of ukiyo-e, among others. The National Film Preservation Tour visited four cities in 2001: Rahway, New Jersey; New London, Connecticut; Missoula, Montana; and Lewisburg, Pennsylvania. The purpose of the Tour - which is funded by American Movie Classics cable channel - is to create public awareness of film preservation by presenting high quality 35mm titles from the National Film Registry to audiences in all 50 states. The response has been very gratifying, as audiences everywhere have enthusiastically embraced the opportunity to see classic movies on the big screen.

### **Budgetary Matters, Relations with Governmental Authorities**

Direct funding of MBRS operations by the government continued at close to 2000 levels in the year 2001. Significant additional funds were obtained from private grant giving organizations, and enable numerous dedicated preservation projects to be undertaken by MBRS. The Packard Humanities Institute (PHI) continues to be the largest single donor to MBRS programs, providing support for the division's laboratory staff in Dayton, as well as increasing its commitment to build the NAVCC in Culpeper.

Note should also be made of a special appropriation of \$1.8 million from the U.S. Congress that will be used in 2002 to purchase the MBRS Divisions first digital telecine (datacine).

### **International Relations (FIAF and Others)**

The Library loaned films from its collections to 18 FIAF member archives, as well as to such festivals as Le Giornate del Cinema Muto, the Cinema Ritrovato, Cinecon, Cinefest, and many other non-profit organizations. Library staff also participated in film preservation events organized by the Cultural Programs Division of the United States Department of State in Vienna, Prague, Istanbul, and Izmir, Turkey.



## **Special Events and Other Achievements**

The Library of Congress is developing a library-wide digital repository that will preserve every type of digital content for which the Library takes responsibility, including reformatted and born-digital audio-visual collections. This repository is being developed as part of a new \$100 million initiative mandated by the United States Congress and entitled the National Digital Information Infrastructure Preservation Program (NDIIPP).

Since audio-visual materials raise unique issues in repository design, the Library's MBRS Division has undertaken an Audio-Visual Digital Preservation Prototyping Project as part of the general planning for the construction of the digital infrastructure within the new National Audio-Visual Conservation Center to be constructed in Culpeper, Virginia. The combination of the MBRS AV Prototyping Project and the Library-wide repository development effort provides a platform for testing the latest technologies in creating, preserving, storing and providing access to audio-visual formats. This collaboration is experimenting with new approaches for reformatting historical materials in digital form, receiving and processing "born-digital" recorded sound and moving image collections, exploring how digital materials may be stored and thus preserved, and testing new ways to present them to researchers. Access to the digital sound recordings, television and video titles and, eventually, film materials in the repository will be provided by a storage area network with nodes in Culpeper and on Capitol Hill connected by fiber optic links that serve the Library's reading rooms.

During 2001, the MBRS Digital Culpeper project continued to define the digital object production and ingest functions, while also conducting feasibility tests on the metadata software packages that will accompany these digital objects. Digital preservation prototyping continued to be performed on specific audio-visual samples from the collections of MBRS and the Library's American Folklife Center.



## WELLINGTON

NEW ZEALAND FILM ARCHIVE NGA KAITIAKI O NGA TAONGA WHITIAHUA

THE NEW ZEALAND FILM ARCHIVE is an independent charitable trust established in 1981 to address the urgent need to save the country's moving image heritage. It expresses its mission as: to COLLECT, PROTECT and PROJECT New Zealand's moving image heritage.

### COLLECT

During the first six months of 2001 the Film Archive concentrated its collecting efforts particularly on the increasingly pressing problem of at-risk video tape. A new project to locate and collect relevant deposits of older video tape formats was launched under the name *Saving Tape*. Considerable interest has been generated among individual video makers, production and post-production houses and a wide range of institutions in response to the message of the fragility of video tape and the increasing difficulties of accessing obsolete video equipment.

The most remarkable deposit under the *Saving Tape* project was the transfer of responsibility for over 35,000 television programmes from Auckland University in September 2001. This material is of enormous significance to researchers and scholars and its preservation will occupy a great deal of the Archive's time and energy over the next few years.

In other areas, including film industry deposits and the requirements of the National Television Collection, the Film Archive's collecting activity continued at pre-existing levels.

## PROTECT

2001 saw another major nitrate restoration project with the successful restoration of the 1927 feature *the Te Kooti Trail* (in association with Haghefilm), leading to its premiere at le Giornate del Cinema Muto in Sacile. At the same time, however, the New Zealand Film Archive began to turn its attention to fresh issues in the area of preservation.

Archive staff undertook a major audit and overhaul of collection procedures and holdings during the first quarter of the financial year in preparation for a number of imminent developments, including the posting of the Public Access database on-line and the relocation of the collections to new storage. This work has had three significant outcomes:

- streamlining of the accessioning process to save time and resources;
- substantial improvement of the quantity and quality of data for less-developed sections of the collection;
- an expanded and accelerated deaccessioning system for the disposal of redundant and unusable material.

As a direct result, significant staff resources have been transferred from acquisition and accessioning into other areas while at the same time substantial inroads have been made into collection backlogs.

The priority task of video preservation has been addressed through the acquisition of both new and old equipment and with a consistent programme of research and information gathering from international colleagues. Staff recruitment has also been tailored to enhance the knowledge base in the area of redundant video technology.

### PROJECT

The Archive has now completed its planned network of remote access sites with the opening of a Vaccess site hosted by the University of Canterbury in central Christchurch. These partnership sites, six in all, along with the Archive's own facility in Auckland, provide a genuine national reach for the Archive and altogether account for some 30% of the organisation's national audience. The Auckland office now also operates an active on-site exhibition programme and serves as the contact point for the management of important relationships with the Auckland Art Gallery, Auckland War Memorial and Auckland University.

The Archive's national presence has also been maintained by the Travelling Film Show which during 2001 continued to visit a large number of small communities throughout the country. At the same time, major live cinema events celebrating the work of pioneer film maker Rudall Hayward were staged in Auckland and Wellington.

Stage One of the Archive's new website ([www.filmarchive.org.nz](http://www.filmarchive.org.nz)), funded by the Bank of New Zealand, was opened in December 2001. While it is still scheduled to undergo a great deal of further development it is already one of the most comprehensive and dynamic film archive sites available on the internet. Print publishing also continued with further additions to the Archive's monograph series; *A Work in Progress: Archiving Len Lye* and *Rudall Hayward's The Te Kooti Trail: Stirring the Pages of New Zealand History*.

While Film Centre programmes (including *Len Lye's Colour Box*, *The Ring* and *Contagion: Australian New Media Art at the Centenary of Federation*) continue to attract good audiences, much of the exhibition planning work is now turning towards development of the Museum of the Moving Image project. This work includes planning for ongoing screening programmes not currently able to be mounted in the Film Centre; new technology tools for delivering direct access to the collection; and new exhibition proposals, including international projects.

## **ACCOMMODATION**

The accommodation pressures on the Film Archive, which have been increasing for the last five years, have now reached a critical stage. The Film Centre has reached the end of its useful life both as a public venue and as an appropriate home for the national film and television collection. The Board of Trustees has agreed upon a long-range Accommodation Strategy which is based on the decision that the best use of available resources would be to release the capital value of the Film Centre and divide the Archive's range of activities between the Museum of the Moving Image (effectively the *Project* function) and a new facility to be called te Anakura Whitiāhua to house collection and preservation work.

**ÖSTERREICHISCHES  
FILMMUSEUM**  
*Wien*

**REPORT OF ACTIVITIES 2001**

**I. ACQUISITIONS**

Österreichisches Filmmuseum has enlarged its collection by 243 films, amongst them the most recent work by Jonas Mekas: AS I WAS MOVING AHEAD OCCASIONALLY I SAW BRIEF GLIMPSES OF BEAUTY (2000)

**II. PRESERVATION**

Due to grave financial difficulties, which were resolved only by the end of the year, we were not able to make negatives or any larger preservation work.

**III. DOCUMENTATION AND CATALOGUING**

The work on our film, stills and book holdings continues. The visitors of our library are using the possibility to get computerized information from our STAR database running on our Unix system.

**IV. FILM PRESENTATIONS**

Österreichisches Filmmuseum presented from January to December 2001 the following programs:

**HOLLYWOOD LEGENDS**

The American Film Preservation Showcase

Retrospective FEDERICO FELLINI (2<sup>nd</sup> part)

Retrospective MAE WEST

Films by MARC ADRIAN

Retrospective LENI RIEFENSTAHL

In co-operation with the Institute of Contemporary History of the University of Vienna

Retrospective MAX OPHÜLS

In co-operation with the Münchner Stadtmuseum/Filmmuseum



Retrospective WONG KAR-WAI

Films by HOWARD HAWKS

Retrospective PIER PAOLO PASOLINI

THIRTIES PARADE

Retrospective of the Viennale:  
FROM THE HEART OF THE WORLD  
Films from Central-Asia

Retrospective NEW YORK, NEW YORK  
A charity for the Disaster Relief Foundation of the New York Fire  
Fighters widows and orphans in co-operation with the Public Affairs  
Section of the US-Embassy in Vienna.

Retrospective ANDRÉ DELVAUX

In memoriam JOHN COOK

FILMS WITH THE MARX BROTHERS

CYCLIC PROGRAM – WHAT IS FILM  
THE HISTORY OF CINEMATIC THINKING BY EXAMPLES  
60 programs in 30 weeks (enlarged)

V. PROGRESS IN BUDGETARY MATTERS  
RELATIONS WITH GOVERNMENTAL AUTHORITIES

By the end of the year 2001 Österreichisches Filmmuseum has received two additional grants by the Government and by the City of Vienna of two million Austrian Schilling each to settle its debts from the operational budget of two years.

This enabled Peter Kubelka and Peter Konlechner to retire with a positive balance at the end of 2001. Our successor Mr. Alexander Horwath has been promised more money for 2002.

RELATIONS WITH OTHER FIAF-MEMBERS

**On occasion of our retirement, Peter Konlechner and Peter Kubelka, wish to thank FIAF and all its members and officers for the 38 years of continuous support, co-operation and friendship, which has enabled us to create and run Österreichisches Filmmuseum with such high standards.**

## VI. GUESTS AT THE FILMMUSEUM

Marc Adrian  
 Serik Aprimov  
 André Delvaux  
 Dr. Mike Mashon  
 Khodiakouli Narliev  
 Rustik Nugmanov

## VII. STATISTICS

## COLLECTIONS

Films		21.638
Stills	approx.	400.000
CD-ROM	approx.	50
Programmes	approx.	140.000
Books		12.750
Apparatus		60

## PROJECTIONS

Spectators	27.396
Screenings	448
Members	13.400



**HVATSKA KINOTEKA - CROATIAN CINEMATHEQUE**  
Hrvatski državni arhiv - Croatian State Archive  
10 000 Zagreb  
Marulićev trg 21  
tel/fax: 385 1 6190618

## **FIAF ANNUAL REPORT - SHORT EXPLANATION ON MAIN ACTIVITIES IN 2001.**

In 2001. the main aims in the Programme of Croatian Cinematheque were revision (checking the physical condition of original negatives, remove metal boxes, wash the films etc.) a part of The Film Collection concerning National Film Heritage, improve technical conditions of keeping films and continue to preserve and restore feature and short films produced in fifties, sixties and seventies because the fact that the original materials of these films were kept in depositories of producing companies for twenty-thirty years in a very bad conditions (high temperature and humidity). We are ending our work on a new data base.

### **I. ACQUISITIONS OF THE YEAR**

After many engagements with our importing companies, as well as distributors of foreign films, although we have Legal Deposit in our Law on Cinema from 1978., in 2001. we succeeded to overtake 423 titles of foreign films covering the period from 1993. until 2000. We have made agreement with Croatian Club's Association and overtake and identify 723 titles of non professional films (alternative films) from fifties until 2000. In the same period we took over 738 titles of student films produced by Academy of Dramatic Art - Film Department.

In total we acquired 1.774.979 meters of film materials and our total film collection consists of 23.890.848 meters. Concerning non film materials we got donation from Zagreb film 55.000 posters, mostly foreign films (15.000 titles) and complete collection of posters consists from 180.000 posters. From many film workers we got 2.187 film stills and this collection now holds 107.310 film stills.

### **II. PRESERVATION AND RESTAURATION OF NATIONAL FILM COLLECTION**

#### *1. Project of preservation, restoration and reconstruction of National Film Collection (1995-2015)*

In 2001. we concentrated on preservation and restoration of feature films from fifties and sixties because of the process of fading of the colour, and other physical changes and damages on the original negatives because these materials were kept in depositories of producing companies for more then 20 years in a very bad conditions (high temperature and humidity). With the financial support from Ministry of Culture we made new interpositives, internegatives, tone negatives and two copies of 9 feature films, 5 short films in total 35.600 meters.

## *2. Transferring of film titles on video in the purpose of protection of film materials and scientific research, educational purposes*

Film as an art is a part of our educational system from sixties. Beside primary and secondary grammar schools film as an art is part of curriculum of many universities: Philosophic University, Academy of Fine Art, Academy of Dramatic Art - Film Department, Study of Design, High Teaching College etc.

In 2001. we transferred on video 263 feature and short films (in total 487.691 m) for study and research purposes. We do not have our telekino system therefore we shoot materials with video camera directly from editing table. These materials are mostly used by students, researchers from our country and abroad, cultural institutions especially museums, libraries, cultural centres etc

### **III. CATALOGUING ACTIVITIES**

#### *1. New additions to existing catalogues*

After new acquisitions we have made new additions in our documentation. Central catalogue for Croatian films is filled up with 323 cards (in total 5.365 cards), central catalogue for foreign films with 321 cards (in total 6.481 cards).

Collection of films scripts acquired 177 titles, in total 3.354. Collection of posters consists of 25.000 titles. In 2001. we have got 55.000 posters (10.000 titles). Collection of photos was enlarged with 2.187 stills, in total 107.310. stills.

In our Data Base we have 22.528 records. In 2001. we put 1.549 new records in Data Base.

### **IV. RESEARCH**

In 2001. Vjekoslav Majcen, Ph.D., finished research on film collection of educational films in Croatia (1896. untill 1980) and published his doctoral work (*Obrazovni film, Hrvatska kinoteka, Zagreb 2001*). As a special part of a film periodical *Croatian Cinema Chronicle* Vjekoslav Majcen prepared *Filmography on Croatian Cinema from 1990. untill 2000.*

In 2001. Mato Kukuljica, Ph.D. has prepared *Strategy of Development of Croatian Cinema* as a part of complete scientific Project of Cultural Strategy in Croatia.

Together with Croatian Society of Film Critics and Croatian Film Club's Association, Croatian Cinematheque edited in 2001. four numbers of a film periodical *Croatian Cinema Chronicle*. In collaboration with Croatian Film Club's Association four number of Bulletin were prepared and edited.

For the School of Media Culture special number of *Film Document* was edited, compilation of scientific articles concerning audiovisual media.



## V. FILM SHOWINGS

Croatian Cinematheque has no film theater of its own so one film theater, holding by Zagreb film (it has the function of special art film theatre from early sixties), is declared as authorized movie theater for screening film heritage and other film materials from the National film Collection. Capacity is 360 seats. Media Center (150 seats) show special programmes of Croatian Cinematheque based on collections of foreign films and collection of Croatian feature and short films for students of *Film Academy, Philosophical University, University of Fine Arts* and other primary and secondary grammar schools.

In collaboration with cultural centers in Zagreb especially: Goethe institut, French and Italian Cultural Centres, British Council, embassies of Austria, Sweden, Poland, Netherlands, Czech Republic, Hungary, Japan, Iran, Turkey, India, etc., we show retrospectives of film authors and restrospectives of national cinematographies.

Croatian Cinematheque is one of the founders of Croatian Festival of Short films in Zagreb, it helps National Festival of Feature Films in Pula and International Festival of Independent Productions in Motovun.

Croatian Cinematheque helps Ministry of Culture and Ministry of Foreign Affairs to organise retrospective programmes of Croatian cinema. In 2001. retrospectives were organized in Australia (Sidney, Perth, Canbera), South America (Chille, Argentina Brasil), Los Angeles, Prag, Berlin, Budapest, Trieste, Ankara, Pretoria, Sarajevo, Skopje, Ljubljana etc.

## VI. BUDGETARY MATTERS

Croatian Cinematheque is a Special Department of Croatian State Archive and it is financed by Ministry of Culture. Salaries, administrative costs and support for Programme on Preservation and Restoration of National Film Collection are covered by Ministry of Culture:

- salaries (brutto) for eleven employees 106.749,06 US\$,
- administrative costs 48.599,37 US\$,
- programme of Preservation and Restoration 218.181,82 US\$,
- improvement of conditions in film depositories 38.787,90 US\$.

## VII. INTERNATIONAL RELATIONS

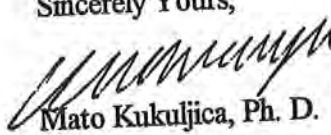
We have very good contacts with Film Archives in Ljubljana and Skopje, Jugoslovenska kinoteka in Beograd, Narodni Filmovy Archive in Praha, Film Museums in Munchen and Frankfurt, Cineteca in Bologna, Filmoteca Espanola in Madrid, Nederlands Filmmuseum, Bundes Archive in Berlin, Magyar Filmintezet in Budapest etc. In 2001. we have send our publications to 90 members of FIAF and had successful exchange of different reviews and other materials.

## VIII SPECIAL EVENTS

In 2001. we concentrated on improving conditions in keeping film materials. Finally we got three new depositories (304 square meters) and a chance to keep separately original negatives from copies, colour materials separated from black and white. Now we keep colour materials on 10 degrees C and humidity 35 % and black and white materials on 15 degrees and 40% humidity with complete control of temperature and humidity

With the best wishes,

Sincerely Yours,

  
Mato Kukuljica, Ph. D.

Head of Croatian Cinematheq



